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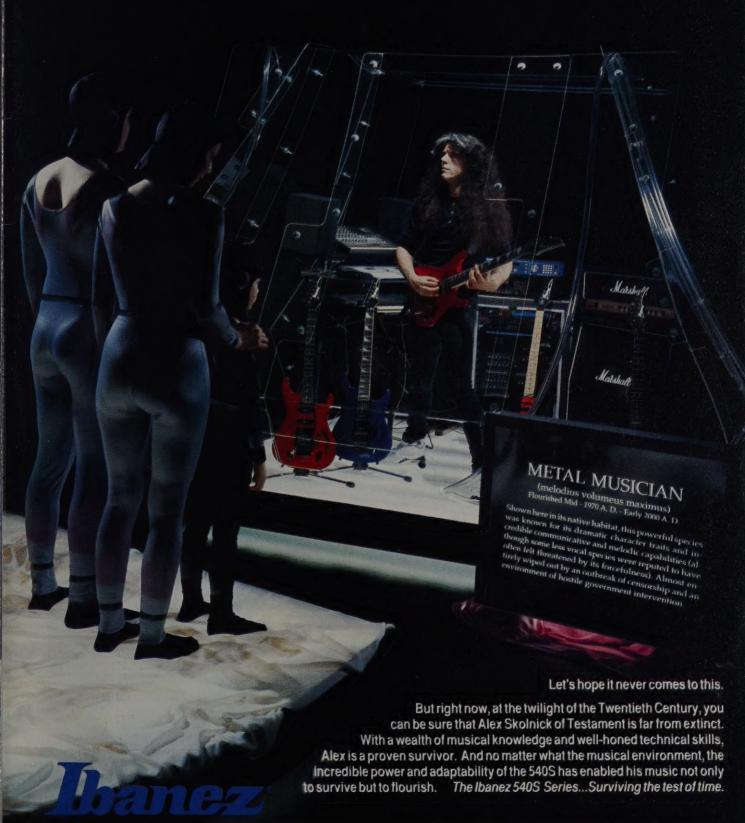
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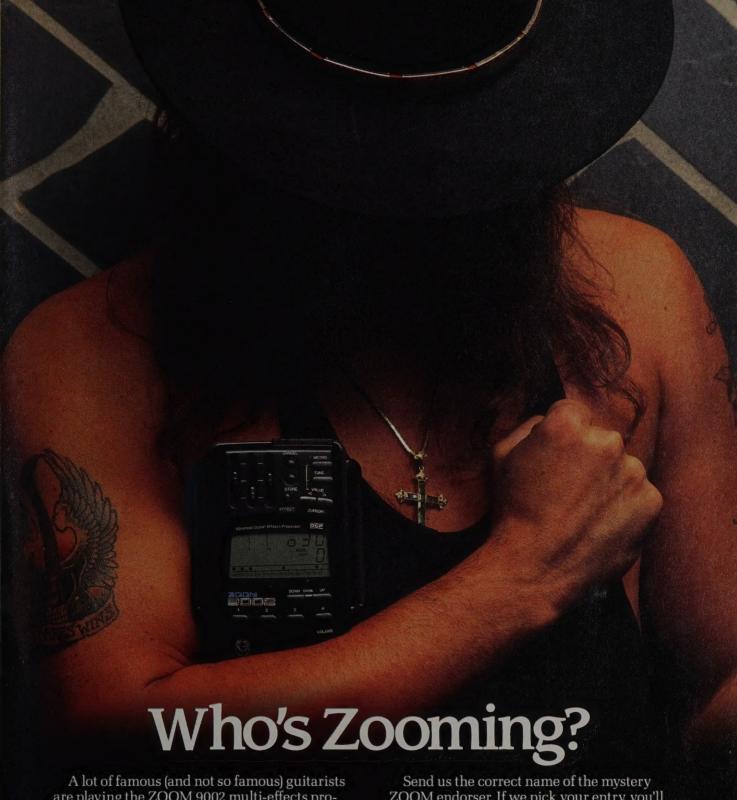
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## ROOTS

by Anne Leighton

# JANI LANE & STEVEN SWEET

Each issue, Hit Parader journeys back in time with rock and roll stars to learn about their formative years. This month's time travelers are Warrant's Jani Lane & Steven Sweet

ith Jani Lane's blond hair and Steven Sweet's brunette locks, it's hard to imagine the two are close as brothers, but if you talk to them, you'll find Warrant's singer and drummer have amazingly similar backgrounds. They grew up 20 miles from each other in Akron, Ohio. Both played drums - each getting their first set at age 6. Jani started in bar bands when he was 11 and Steven at the ripe old age of 15. Both have musical families with older brothers who play guitar. Jani's brother, Eric Oswald, did a stint with the legendary '70s band, The James Gang. Steven and brother, Dave Chamberlin, had their own band, Blu. "We were probably the youngest circuit band that played out schoolnights," Steven said. "There were other guys who had bands in school, but they played in the garage or at local dances. We got out and tried to work the clubs, promote ourselves and lie about our ages My parents let us as long as we got up for school the next day."

Often Jani didn't get up for school on mornings after . . . or days after, for that matter. But he aced his tests, so he graduated right on time. As the years passed, Jani and Dave started a band and rehearsed at Jani's house. Steven tagged along and that's how they met. Sometimes practice was at the Chamberlin's. Jani played Steven's drums. Steven says the memory of Jani behind HIS kit is weird, "There were visions of a band with Jani starting to sing lead, me playing drums and Dave on quitar." But that never happened. In 1983 Dave and Jani moved to Orlando, Florida, as the band Dorian Grey. The group did mainly covers, but wrote and performed some originals as well. At the same time Steven and the Chamberlin clan moved to Danbury, Connecticut, where there were no bands, "It was a pretty depressing time. I stopped playing out and just practiced for a vear.



William Hame:

Jani Lane (I.) and Steven Sweet: "Our parents let us play in bands as long as we still got up for school the next day."

Meantime Jani had music problems. He was a natural ham, writing all kinds of music, including programming the characters playing guitar at Disney World's Haunted Mansion. (Those cretins still perform Jani's tunes). "I was 20 years old and decided I wasn't getting a chance to work the crowd behind the drums. I dug playing drums, but I was writing my own material and our lead singer wasn't singing it the way I wanted it to sound. I don't know if this sounds cocky, but when you write a song that you hear in your head being sung a certain way and he didn't sing it the way I wanted, it got frustrating. Finally I said, 'Well, I want to sing it.' And everyone said, 'Nobody sings from behind the kit. Maybe Triumph is the only band where the drummer sings. Dude, we can't do this; let the singer sing. I went through all this turmoil and finally said, 'Fuck it; I'm gonna be a lead singer.

"Next I joined this showband with a black guy and a Spanish guy," Jani added. "We did all the Pips moves. I've sung everything from *The Immigrant Song* to Billy Ocean. But that was just to keep myself alive, while I was trying to do my own stuff. I got some pretty funny videotapes — me in a tux, my hair in a ponytail, singing in a falsetto. When I started as a lead singer, I was really nervous in front of a crowd. I felt really out of place and lost. But it's gotten to where I feel totally loose out front now. I think it was a good decision and meant to be; I've taken to it really well. I think I'm a better singer than a drummer."

It was at this time that a phone call from Jani brought Steven down to Florida. The

two started working together in a band balled Plain Jane. Jani says the group was really frustrated by the lack of attention bands were getting in the Sunshine State. "The clubowners in the copy circuit of America don't want to hear anything about original music; they want people to dance, sweat and drink beer. I told Steven, 'Why don't we just pack our stuff and go to L.A.?' We laughed about it. A month later we said, 'Let's do it!'

Steven remembers, "We looked at the Hit Parader issue that featured Black N' Blue and WASP (March '85) and all the other bands just getting signed and said, 'We gotta get out there.' We packed up our car and a U-Haul trailer. We started out with probably \$3,000 between us." The bands' goal — to drive across the fruited plain, not stopping for anything.

"We wound up breaking down in every state along the way," Jani said. "We got water in our gas tank in Mississippi, a new fuel pump in Arizona. We even had problems with our U-Haul. We had to pull over and have U-Haul come fix it. We finally got into the California state line, filled up our tank for the last time and had \$14.00 left over! It took three and a half days!"

At least they made good time! Plain Jane achieved a lot the year they arrived. By 1986, they became one of the top-drawing unsigned L.A. bands. The other big group was Warrant, which featured future band mates Erik Turner and Jerry Dixon. Jani, Steven, Erik, Jerry and then guitarist Josh Lewis did their first show together at the Troubadour September 27, 1986. In March 1987, Joey Allen joined. 14 months later they got a record deal. And, as the band says, "The rest is sexual history!"

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## INFORMATION CENTER

Trixter's vocalist Peter Loran has now almost completely recovered from the broken leg he suffered last March. The dark-haired singer was fooling around on a motorcycle prior to a band performance in San Diego when the accident occurred. But being the trooper he is, after only three days of "down time", Loran was back on stage with the band (his leg in a cast) belting out the tunes that have turned Trixter's debut LP into a gold sensation. By the way, Trixter will be touring the nation this summer as the special guests of Poison.

Warrant's Jani Lane is another rocker who's now healed from injuries. Only a few days into Warrant's European tour last March, Jani severely injured his ribs when he jumped off the stage into the crowd (a familiar sight to anyone who's attended a Warrant show). Lane's injury forced the band to cancel the remainder of that tour and return home to L.A. where the band members

busied themselves with a number of outside projects while they waited for Jani to heal. Among those projects was guitarist **Erik Turner**'s efforts to get one of the bands he manages, **Shake City**, a recording contract.

Motley Crue are still waiting to complete the "bonus tracks" that will be included on their eagerly anticipated Greatest Hits collection, A Decade Of Decadence. The Crue has written all the tunes, and "rehearsed them to death," according to a band insider. The only delay was waiting for producer Bob Rock who had to clear his always-hectic schedule, which most recently included finishing Metallica's latest vinyl venture. There's still speculation that the Motley men may play a few select concert dates this summer to support their new album.

**Ozzy Osbourne** continues to be mysterious about what his future plans might be. It's no secret that the Oz has announced that his upcoming album and tour will be his last as a solo performer. When confronted about what the future might hold, Osbourne said, "It's still too early for me to tell. I'm not retiring. I'm just tired of being Ozzy Osbourne. But I'm not tired of rock and roll. Whatever I do next, I promise it will be very different." To say the least, we remain intrigued.

Tidbits and Asides: Congrats to Megadeth's Dave Mustaine on his recent wedding... Is Richie Sambora still considering leaving Bon Jovi?... Is Winger frustrated by their inability to "break" their latest LP?... Does Aerosmith have something very special up their sleeves this time around?  $\square$ 



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## KATMANDÜ

## A FRESH BEGINNING

Katmandu (l. to r.): Mike Alonso, Caine Carruthers, Dave King, Mandy Meyer.

by Rob Andrews

Former Members Of Fastway And Krokus Rock Together In New Band.

igh in the mountains of Nepal lies the city of Katmandu legendary center of mysticism. magic and illusion. Over the eons the mysterious capital city has been continually lauded in song, from ancient Sherpa tribal chants right up through Bob Seger's mid-'70s hit of the same name. But now comes a rock and roll band that hopes to draw upon Katmandu's mystical powers to help guide their path to the top of the metal mountain. In fact, none of Katmandu's members hail from Katmandu, but they do come from all corners of the rock world. Vocalist Dave King, best known for his work with Fastway, hails from Dublin, Ireland, Guitarist Mandy Meyer comes from Switzerland, where he helped propel that nation's sole heavy metal export, Krokus, up the charts a few years back. Drummer Mike Alonso comes from a little more downto-earth place - Detroit, while bassist Caine Carruthers hails from the rock hotbed of L.A. Combining their varied backgrounds and skills resulted in what King calls a most unusual rock and roll unit.

"We were looking for guys with a bit of an edge, a bit of an attitude," the red-haired vocalist said. "I had met Mandy in L.A. after he had done a brief stint with Asia and I had just broken up my last band, called QED. We started talking of the experiences we had gone through in Fastway and Krokus, and we realized that what we had done in the past, both musically and personally, wasn't really that far apart. After we hung out for a short time we both realized we had something interesting to build on."

The pair of veteran rockers quickly secured a publishing deal for a few songs they had written, and used that publishing advance money to finance their efforts to put a real band together. Avoiding the traditional rock marketplace, they found Carruthers playing with a ska-rock band called The Untouchables, and Alonso hammering the skins for a strange rock amalgam called The Meanies. Once they got all the pieces in place, King christened the band Katmandu and quickly led the group into the recording studio to record their self-titled debut LP.



"Our name symbolizes the way the world is going these days," he said. "Katmandu was a peaceful haven for hippies back in the '60s; now there's a revolution against the government going on there. I realize that the name doesn't give anyone an immediate picture of what this band is about, but that's okay. There are a lot of different colors in this band, and you've got to really listen to what we're doing to get the full flavor. You're not going to just hear our name and know what's going on here — we all like it that way."

On their LP, Katmandu have managed to blend an eclectic series of musical twists together to create a stirring, thoroughly unpredictable hard rock package. From the pure emotionalism of When The Rain Comes Down to the raw power of Only The Good Die Young, Katmandu have mixed a variety of classic rock elements with state-of-the-art know-how to produce what may be one of the year's most exciting musical showcases.

"I wanted our music to bridge the gap between so-called heavy metal and other current music," King said. "If you help unite different styles of music you're bringing everybody together. I love songs like When The Rain Comes Down because it has no conventional boundaries, you just can't listen to it and say, 'Oh, that's heavy metal.' Maybe a song like Warzone is a little more conventional in that respect, but then we give you Only The Good Die Young, which I wrote for Janis Joplin. She was an incredible inspiration to me as a singer."

With their debut album out, the next challenge facing Katmandu will be hitting the tour trail to support their effort. For vets like King and Meyer going on the road will be a return to ground as familiar as their own backyards, while Alonso and Carruthers are looking forward to their first venture onto the rock highway. Together, King believes that Katmandu can fulfill all the promises offered by the likes of Fastway and Krokus by delivering solid, honest music that will tell fans from near and far that this ain't no bunch of pretty boys — this is the real thing.

"I know what's going on out there in rock and roll," King said. "I know some of it's good and some of it isn't. It's always been like that, and it probably always will be. The fans know the difference; you've got to give 'em credit for that. I think when they hear us, they'll know exactly where we're coming from."

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## **HIGH STYLIN'**

by Jodi Summers

## HEADBANGERS SPEAK OUT!

It's spring and lust is in the air. We figured there was no better time to ask metal's major moguls: What is the most fun you've ever had on your birthday?

A couple of years ago we did a show at the Orpheum Theatre in Boston and we decided to make a real party out of it — a New Year's party. We had balloons on the ceiling ready to drop, and little did I know that these guys had a little surprise for me for my birthday (December 31). Right before Walk This Way this great big box was rolled to the middle of the stage. As I'm playing I'm slowly realizing that what was in there was a stripper. It was a weird experience playing to the audience while having to be an audience. It was funny.

Tom Hamilton Aerosmith

For some reason the past few years I've been lucky enough to be back home in Denmark and I've been able to hang out with all my old pals. Basically, my birthday (December 26) is a continuation of Christmas. The celebration starts around Christmas Eve and sometime around the 27th it fades out. Christmas and my birthday are usually just one.

Lars Ulrich Metallica

I can't remember. I've always been working or doing something. Obviously everybody has a good time on their birthday (December 2), and they do generally the same thing, don't they? You get the few presents and somebody organizes a bit of a party and you have a drink or two. Everybody gets drunk apart from you because you're looking out for everyone else. I honestly can't think of one in particular. That's not to say that I've had some dreary birthdays, they've all been pretty good in their own right.

Rick Savage Def Leppard

Last time I had a birthday (June 29), somebody threw a surprise party for me.



Warrant's Jani Lane: "All the cheerleaders in my high school made me a cake."

I'd just got back from sunbathing and I was completely red and swollen. I walked into the house and people yelled, "Surprise!" All I wanted to do was get into the bathtub and pour vinegar all over myself. It was a drag. I don't really like birthdays to tell you the truth. There's pressure and everybody's there and they give you presents. I just don't dig it. I'm also not into holidays like Christmas and Thanksgiving.

Don Dokken

A few years ago, my previous band, Legacy, had a gig at a club and it just happened to be on my birthday (September 29). We had like 600 people there. When I was playing some friends of mine had some whipped cream pies and they got me right in the face with them. So I went ahead and played the gig with whipped cream all over me, spitting it in the crowd and everything. I didn't think it was funny at the time, but I do now.

Alex Skolnick Testament

Being covered with chocolate and strawberries and having someone eat them off. It was a long time ago but it was still refreshing. That's my birthday (September 29) memory!

> David Coverdale Whitesnake

That's got to be in the old days, probably some time when I lived in Spain. The guitar player in the band I was in and I used to have birthdays right next to each other. So we'd start celebrating on the 13th of January. We'd get so drunk that we'd end up doing things like destroying our apartments. I always ended up sleeping through my birthday (January 14) and waking up on the 15th, when my mom called. She'd say, "I tried to reach you all day yesterday." And I'd tell her I was asleep.

Mike Tramp White Lion

It was probably in Japan this last time. The reason why I had the most fun is, believe it or not, I had two birthdays. We were in Japan the fourth of July my birthday, and I celebrated it there by going out to dinner. Then we flew out that night and arrived in Hawaii July 4th, in the morning, so I had a birthday in Hawaii. Two birthdays; pretty amazing.

Michael Sweet Stryper

I remember my sophomore year in high school I had a pretty neat birthday (February 1). All the cheerleaders on the varsity basketball team made me a cake, it was a girl and they used the Hostess Sno-Balls for her boobs. It was pretty fun.

Jani Lane Warrant

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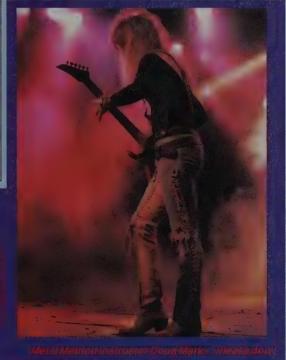
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/DC's Angus Young and Brian Johnson don't smirk over their band's recent victories. Certainly the grizzled pair of rock veterans are enjoying every second of The Thunder From Down Under's recent rise back to the very apex of the rock world with The Razor's Edge. Just when some so-called experts were beginning to speculate that AC/DC was little more than an "oldies" band living off of the success of such hallowed past discs as Back In Black and Highway To Hell, the boys shut everyone's mouth by producing an album that reached the top of the charts while selling more than two million copies. Yes, it's been a sweet victory for Angus, Brian, Malcolm Young, Cliff Williams and Chris Slade, but as the guys told us during this interview, don't expect them to get too excited about it.

Hit Parader: It obviously must be very satisfying to have The Razor's Edge do as well as it has.

Angus Young: We really haven't had an album that's performed poorly in a long, long time. I don't think there's that much of a difference between this AC/DC album and most of the others. There's a consistency to our music, I think. Maybe it's just because we only know how to write one or two songs. We just keep writing them over and over again until we get them right. Maybe we finally have on this record.

Brian Johnson: As usual, I think Angus is being a little too modest. We all worked very hard on this album, and we did some new things to try and make AC/DC sound like a band that was ready to charge into the '90s. By having Bruce Fairbairn produce the album we acknowledged the work he's done in the past with a number of very successful bands (Bon Jovi and Aerosmith among them). We didn't want him to make us sound like them, but we wanted someone who could work with us to bring our sound out as best he could.

HP: Did you hear those who spoke of recent albums like Fly On The Wall and Blow Up Your Video as disappointments?

BJ: Not really. We don't care what critics think of our albums. We were pleased with them, and the fans seemed happy as well. As far as we're concerned the best part of having a record like **The Razor's Edge** sell as well as it has is that it probably means that we're getting a lot of new fans to listen to us. I imagine many of the people who are buying this one were too young to enjoy a record like **Back in Black** when it came out ten years ago.

AY: Ten years ago? I didn't realize it was





## **BLASTING OFF**

by Winston Cummings

Angus And The Boys Bask In The Success Of **The Razor's Edge**.

that long ago. But I like to think that AC/DC's sound is timeless; it's just rock and roll. The songs on this record could have fit on **Back In Black**, and those could have fit on this one. For that matter, the songs on **Blow Up Your Video** could have fit on this one too. I'm not about to say those were bad records and this is a good one. If we felt those were bad, we never would have released them.

**HP:** Earlier you mentioned that some of the fans coming to your shows are obviously too young to remember AC/DC from earlier in your career. Does knowing that some of those people have never seen you play live before serve as a special motivation?

BJ: I think it certainly does. We're all fans of rock and roll ourselves, and we know how much it means to a kid to come to a show he's probably waited to see for a month. He's saved his money to buy tickets, put gas in the car, maybe take his girl out for dinner; it becomes an expensive evening. We know they won't understand it if we say, "Oh, we're tired tonight, so sorry if the show's not great." They don't want to hear that. They expect the best from us, and I think we give it to them.

AY: I don't think we ever put on a bad show. We do what we do best and really don't take that many chances. We've added a lot more special effects over the years, but the focus is still on us every night, not on some machines. I don't hear too many people complain about our live shows — that's still what we do best.

**HP:** The band lineup is a little different this time on tour. Malcolm Young is back on quitar.

AY: Certainly having Malcolm back hasn't changed anything. We've played on stage together all our lives. We know each other so well. He didn't tour last time because he had some personal problems, and he really feared for his health if he went on the road at that particular time. But those problems are thankfully all behind him. As far as Chris goes, he's as old and ugly as we are, so he fit in right away. We've known him for a long time, and he's certainly familiar with our material, so it was a very easy situation.

**HP:** Do you notice the impact that AC/DC's music has had on the new generation of rock bands?

BJ: Sometimes I do, but I'm not the kind of person who hangs out in rock clubs all the time. I've got a family back home, and when I'm not working with the band I spend my time with them. About the only exposure I get to new bands is by watching our opening acts on stage. Sometimes I see and hear things that seem a little familiar, but I

wouldn't want to say that they got them from us. I would hope at this point that we have had some sort of influence, but I don't think you'll ever see another band like AC/DC. What we do is totally unique.

AY: I think all bands that have hung around as long as we have will have some sort of influence. But I don't think anyone speaks about us like they do some of the real pioneer bands. We're just AC/DC. We're just like the kids in the audience just that we happen to be lucky enough to be on stage. There's no great mystery or magic about us. If that's what some young bands have picked up from us — that the music's got to come first — then I'm glad.

**HP:** It seems that AC/DC is hotter than ever at the moment. Despite your "it's nice"

attitudes, you've got to be thrilled about the way things are going.

AY: It certainly beats being unemployed and having to look for a real job. (laughs) I guess we'll keep on fooling everyone as long as we can. If they like what we do, and they want to buy our albums and come to our shows, of course we're very happy. We make the music to please ourselves, and if we weren't playing arenas, I'm sure we'd be playing some club in front of 10 people somewhere. But if we can do what we love and be successful about it, I'd say we're very excited about it.

**BJ:** We are very thankful to all the fans who've helped make this such a great year for us. I just hope we've returned a small amount of the pleasure that they've given to us.  $\square$ 





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## CAUGHT IN THE A

he posters were laid out on the dressing room table - an imposing pile of group shots upon which the members of Queensryche were supposed to affix their signatures. First quitarist Michael Wilton grabbed the black magic marker and started to scribble his name on the gray area of wall pictured above his head. Twenty minutes later Michael was still hard at work when his guitar partner, Chris DeGarmo, wandered over to see what was keeping Michael so busy. "C'mon get to work on these," Wilton said. "Man, there's really a lot of 'em," DeGarmo replied as he grabbed a handful of posters and started signing them with a gold-tipped marker.

Over the next hour Queensryche's guitar duo were joined by bandmates Geoff Tate (vocals). Eddie Jackson (bass) and Scott Rockenfield (drums) as they turned their signing responsibilities into a mini-party. Food was brought over so the hard-working autographers could maintain their strength, and liquids ranging from cold soda to vintage wine was poured to keep everyone in good spirits. At last the job was done and representatives of a local radio station came by to pick up their posters which were scheduled to be given away on the air as a major promotional push for Queensryche's national tour.

As it happens, it doesn't seem like that tour, in support of the group's platinumselling album. Empire, needs that much of a promotional boost. At a time when major bands -- groups that had sold out arenas countless times in the past - were struggling to keep their tours in the "black", Queensryche's first national headlining road trek is nacking denny the band's unique blending of cerebral lyrical topics, complex melody lines riffs has struck and SIV me fac Sea

ow comident you are about your music, or how many people assure you of how things as a your neadliner for the first time. you're naturally a bit worried," DeGarmo said. "All of a sudden you have the responsibility to make sure the show is great, and that you're delivering the kind of stage production that the fans expect. You don't think about all those things when you're opening. You just worry about getting off and on the



a lot of time on the staging of this show."

stage on time. But we're really happy with the kind of response this tour has received. It's something we've dreamed of doing for years, and now that it's happening, we're just trying to enjoy it while making sure we're doing everything right."

Judging by the band's loyal legion of followers who packed the hall that thing right. From the pre-record to the band's dramatic stage to their theatrical preroup Walle agi and pre-programmed, Q left little to chance. This was a event. Mixing material from past albums like Rage For Order and the brilliant Operation:mindcrime with the new songs from Empire, Queensryche wove a magical web of metal mania, using lights, music and action to maximum effect.

"We spent a lot of time working on the stage itself and the effects," Tate explained after the show. "Our managers have been involved with tours by bands like Def Leppard and Metallica in the past, so they were a help in getting certain aspects of the tour together for us. But once you're up there with the fans in front of you, there's no help from anyone or anything. It's just the band and the fans. I think we've been holding our own in that departmen

ampored offiner at a restaurant ar aughter a he seem to be e Quiens suc four ess mese

... vve ve suffered through some rough times with this band," Tate said. "So we certainly do appreciate what's happening now. But we also aren't the kind of band to sit back and just let things happen. What's occurred over the last six months has just inspired us to make sure the next album is even better than this one. and that each evening's show is better than the night before. That's what keeps us motivated." □

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ROBINSON

HE LOST

## **PICK HIT**

by Rob Andrews

# BLAGK BAMBI

lack Bambi is certainly a provocative name for a rock and roll band. Images of "Disney Fawn Gone Bad" instantly spring to mind, as the good vs. evil scenario plays some interesting tricks with the mind. Those kind of tricks are just what the members of Black Bambi - vocalist Steven Ray, quitarist Ronny Jones, bassist John Grimmett and drummer David Casey -love to play on their listeners. They've struggled for three years to get their unique attitudes and bluesy, roots-rock sound out of the L.A. clubs and in front of a national audience, and now with the release of their self-titled debut LP, they've finally achieved their goal.

"People do immediately react to the name of the band," Jones said. "That's cool. Obviously we knew it would attract attention when we first picked it, and since we were on such a competitive scene out in L.A., we figured any break we could make for ourselves that might get us a little more recognition would be worth doing."

Black Bambi's struggle for recognition began in 1987 when Jones, already a seasoned veteran of the L.A. club wars, decided to split from the band he was with due to the traditional "artistic differences" and start a group of his own. Soon he got a call from another dissatisfied local musician, Steven Ray, a Texas—bred axe slinger, who was determined to cut it as a singer. In fact, it was only Ray's persistence that finally won him an audition for Jones' thenfledgling group. It only took a few moments for Jones to realize that Ray could fully back up his phone bragging.

"I was real suspicious," Jones said. "I had known of Steven through some other bands that were playing around L.A. at the

Black Bambi (l. to r.): Steven
Ray, Ronny Jones, John
Grimmett, David Casey.

time, but I knew him as a guitarist, not a vocalist. Then he started calling me up all the time saying, 'I am your singer.' At first I thought it was funny, but then I figured I'd better give the guy a chance — he certainly had enough confidence. I'm glad I did because as soon as we got together we knew we had hit upon something really special."

With Black Bambi's creative forces working together, they quickly added Grimmett and Casey who had been in various bands with Jones and Ray during the previous six years. They placed themselves in the studio to work on songs Jones (who had previously collaborated on material with everyone from Ratt to Melissa Etheridge) had written expressly with the blues/rock concept of Black Bambi in mind. They soon came up with kick-ass versions of *In The Meantime* and *Mary's Birthday*, songs that would emerge as the foundation of both the band's live show and, eventually, their debut LP.

"We did things a little differently than a lot of the other bands out in L.A.," Jones said. "Most of them have this attitude that the more you play the better off you'll be. They hope that somebody from a label will discover them and sign 'em on the spot. It has happened, but not very often. We took a very different approach. We took the time that most of those bands use for getting

on stage, and we put it into writing, rehearsing and making sure the music was as good as it could be. We then did some showcase gigs for the record company guys. We didn't have the kind of local following that a lot of bands have — but we made sure that the right people knew about us."

The band's philosophy worked like a charm. While it certainly didn't happen overnight, eventually Black Bambi got signed by the right management company (the same guys who handle Warrant) and the right record label (the same people who present Skid Row and Winger). They immediately went into the studio with producer Beau Hill (whose previous successes include Ratt, Warrant and Winger) to record their debut LP. While the band members admit that it took them a little while to get used to the stifling technology of the studio, once they got rolling they cranked out one of the year's most impressive debut efforts.

"Working with someone like Beau was perfect for us," Jones said. "He's had so much experience — especially with young rock bands who are in the studio for the first time. He knew how to handle us, and obviously we had a lot of respect for him. We had a great working relationship, which brought out the best in this band. I know we're very satisfied with the results we got — we just hope the fans out there are satisfied as well."





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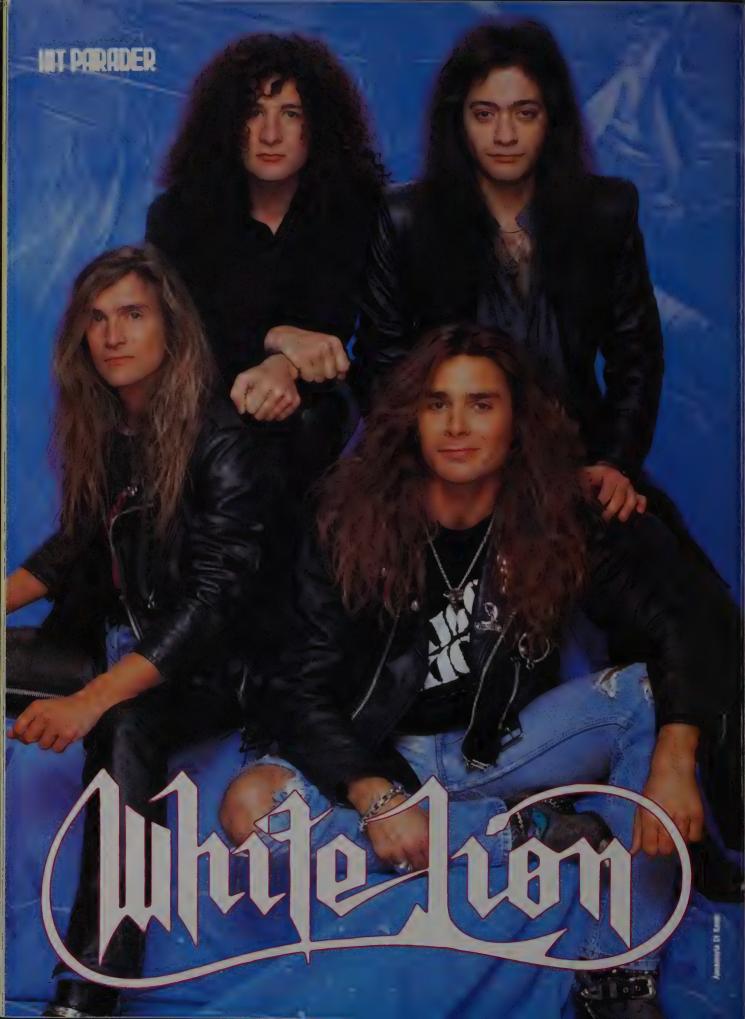
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## A TOUCH OF CLASS

Melodic Metallers Get Down To Business On Mane Attraction.

by Andy Secher

hite Lion's vocalist. Mike Tramp, stood at the soundboard in Studio C in Los Angeles' A&M Studios. He tapped his fingers impatiently as he waited for the tape of War Song, one of the tracks from the band's latest LP, Mane Attraction, to begin emanating through the room's giant speaker system. In contrast to Tramp's hyper attitude, guitarist Vito Bratta sat quietly in the corner, playing with his silver cigarette lighter. Behind him, bassist James Lomenzo and drummer Greg D'Angelo busied themselves as best they could, paging through an issue of Playboy and searching for a piece of fruit amid the garbage that cluttered the studio.

Finally the strains of the band's new epic filled the room with its pulsating riffs and high-voltage energy. As the music's power grew, Bratta's dead-pan expression never changed, but Tramp could barely restrain himself. Moving his feet in time with the music, shaking his head to the beat, and playing air-guitar along with Vito's power chords, when the song finally ended, Tramp seemed almost drained, as if he had just performed the song in front of 20,000 fans at the L.A. Forum.

"I can't say how excited I am about this record," he said. "We all feel the same way. We know we made some mistakes on the last record, **Big Game**, and we've worked hard to make up for those mistakes this time. Last time we worked too fast. We had been on the road for so long after **Pride** came out. Then we were told by the people at the record label that they had our next album scheduled already. Instead of telling them that we wanted to wait, we went ahead and worked too fast. We didn't have the right attitude. But this time we took a year to write the songs. We poured our hearts and souls into **Mane Attraction**."

"I don't listen to our albums," Bratta

added. "But when I happen to be forced to listen to **Big Game** I realize it's just not heavy enough. People don't seem to realize that White Lion has always been a heavy, guitar driven band. But I wrote too many of the songs for the last record on an acoustic guitar. And I don't care how good a guitarist you are, when you write on an acoustic guitar you don't write heavy songs. This time I wrote 'em with an electric guitar and used the real killer kind of riffs that I've always loved. That's the difference. This record has a great sense of melody, which I think our fans expect from us, but it's also got those real heavy riffs."

Another problem White Lion faced the last time around was that Tramp's blatantly political stance turned off many fans and confounded many media types. While a song like Little Fighter certainly presented the band in a solid musical light, the song's lyrics — regarding Greenpeace's aborted efforts to disrupt certain military exercises — left the band open to wide-ranging criticism. On Mane Attraction those more political sentiments have been left behind, replaced by more conventional, though no less spirited, rock themes.

"This time we're for killing dolphins, having nuclear wars and polluting all the oceans," Tramp joked. "Actually, I still have the same

## "We know we made some mistakes on the last record."

political views as before, but we've simply decided not to present them in our songs. I mean who is for dirty oceans? Perhaps White Lion isn't the right place to bring up issues like that. But just because we don't sing about them doesn't mean they're still not important. I'll still speak out on them if I have the chance, but I simply won't do it in our music."

"Those lyrics were Mike's idea," Bratta said with straight-faced sincerity. "I just play guitar. I really don't think the lyrics played that big a role in the success or failure of the last record, but we realized we had gotten away from too many of the things that had made us successful on **Pride**. A song like *War Song* certainly has a message to it, as do some of the other things on the album. But we're not out to change the world. We're just a rock and roll band."

Another area where the band feels they've got to regain control of their artistic lives is in terms of their video output. Again, last time, the band was all-too-willing to turn their creations over to a video director who didn't necessarily share the band's musical vision. The results taught the group a valuable lesson — one they've now put to good

"How can you work on a song for a year, make sure that it's as perfect as you can make it, then give it over to somebody who'll listen to it a few times and then make his own video for it?" Bratta asked. "When we did the video for Little Fighter, the guy didn't understand what we were trying to do. He just threw together all the lights he could find, stuck us in the middle and said, 'There's your video.' That's why when we got the chance to make the video for Radar Love we did it our way and we were much more satisfied with the way things turned out."

"We're not going to let anyone tell us what to do any more," Tramp added. "We know what the songs are about better than anyone. We're gonna come up with our own video ideas and then hire someone to do what we want. That's the only way to keep some kind of artistic control. Vito and I are both going to be 30 very soon, so we've been around long enough to learn a great deal about this business, and one of the things we've learned is to try and keep control of your own career. I don't care how good a director, producer or manager is, they're still not part of the band."

With Mane Attraction returning White Lion to the platinum paradise they enjoyed when Pride sold over two million copies in 1988, the band must now consider another career situation that needs their attention. The dilemma the band faces in whether to head out on the road as an arena headliner or try and catch on as a "special guest" until they find out if the album's success translates into the power to sell out those arenas on their own. The boys have actually come up with a rather inventive solution to the problem.

"What we're going to do is go to Europe and play for the first six weeks after the album is released," Tramp said. "That way we'll know where we stand once we come back. If the album does as well as we expect, then maybe we'll think of headlining in arenas; if it doesn't for some reason, we'll have to consider other options. But right now we're totally optimistic. We think we've made the best album White Lion has ever done, and we think the fans will feel the same way."

"All I know is that I wouldn't change one note on this record," Bratta added. "I really mean that. We've worked on it until it was exactly what we wanted to present to the fans. If they like it, then that's great. If they don't we'll really have to take a seat and wonder what we did wrong. We weren't that surprised when the last record didn't do as well as some people expected. But if this one doesn't do well, we'll really be shocked."



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## MAIL



Jailhouse: Do they deserve a chance?

TO PHIL LEWIS, KELLY NICKELS & PISSED-OFF, Syracuse, NY

So what if Phil Lewis screwed a 14 year old. And how do ya know if she was 14 and if Phil screwed her! So what if Kelly was an asshole. All I have to say is you're the fucking type who twists stories or makes gossip. I've been a fan of L.A. Guns since '88 and what goes on behind Phil's door (his family, lovers, friends, etc.) is his secret. Just grow up. Phil and Kelly are really cool and their LPs kick ass. If you don't like em, do the L.A. Guns fans and the band a favor, get lost — wimp! I'd be Phil's Princess Of Dark anyday!

Shona Hodgetts Hawkes Bay, NZ

Has anyone stopped to notice where the Electric Boys came up with that beautiful guitar melody for the intro on *Who Are You?* I knew I recognized it, and after distancing myself temporarily from my stereo, realized that it was the exact melody that graces the intro of Terrible Ted's *A Thousand Knives*, one of several brilliant cuts from his landmark LP, **Cat Scratch Fever**. I guess that everyone in the rock world is just too damned intent on the whirlwind hype and roll of the Damn Yankees (a fine

group, although a bit too mellow at times for the Nuge) to remember the Motor City Madman's halcyon days of yore. Don't get me wrong. I think Funk-O-Metal Carpet Ride is a damned fine recording. I just think that these blatant rip-offs should be noted — that's all.

The Fist Man Rick Ossian Waverly, NE

I am a U.S. Marine, presently serving in the Persian Gulf. I am on board the U.S.S. lowa Jima. Today I received a box from my wife and in the box was the January issue of *Hit Parader*. Your mag is real cool and I read it from cover to cover. I have also received a walkman and a couple of tapes. I listen to almost all rock and roll from 'early' stuff like Chuck Berry to 'middle' stuff like Beatles, Stones, Doors to 'acid' rock like Black Sabbath, Zeppelin to 'new' '80s rock — Guns N' Roses, Skid Row and the Cult. Any rock with 'crunch' guitars and 'killing' drums is for me. Well, almost any.

I want to make a comment on Poison. I may not like their make-up and some of their clothes, but I have to give them credit where they deserve it. They have truly become an excellent 'musical' band and that is what counts. If I don't like the way they

look, I don't have to look at them . . . no problem. In fact, I thought they looked very pretty on their first album cover! Their looks aren't for me, but their music has come into its own. The song, Something To Believe In, is a good tune and has a lot of meaning for me. Now, I sure ain't no "Bible Lender", but being in my position, better safe than sorry, if you know what I mean. When I get pissed off and wonder what the hell I am doing here, I listen to that tape and it mellows me out, especially side two. Excellent album, Poison. Keep turning out the great music and you've got a fan for life.

And to everyone reading this, keep me in mind. One of your dedicated rockin' brothers is out there in the Gulf and looking forward to coming home hopefully soon.

CPL K.R. McKinley

Sebastian,

I have been a very big fan of yours for quite some time. I am a lead singer for a band and try real hard to hit the octaves you do. I'm trying. I just want you to know you are the best. I've never heard a voice like yours; it's awesome. You really kick ass. Maybe one day I'll be just like you. I'm not leaving out the other Skids; they're bad as hell, too.

David Stowt Bayboro, NC

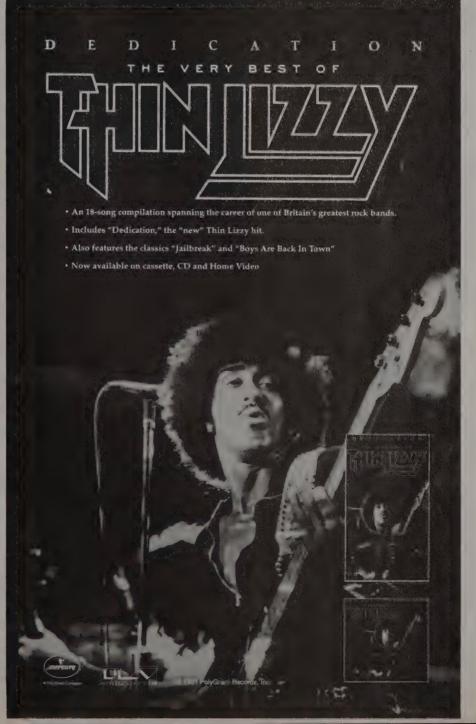
Black Crowes are the band of the '90s. And Vixen are not going to be around long. AC/DC, Billy Idol and luscious Lita Ford rule. And Extreme, Ratt and White Lion will continue to stink. The most improved bands are Warrant, Winger and especially Queensryche. George Lynch, I wish you the best with Lynch Mob and your song, Wicked Sensation, kicks major butt, this from a non-Dokken fan. Last and certainly least, Stryper should look for a new line of work. To be honest, I was never a fan of Stryper, but I know a lot of people who are. Making this 360 degree turn, will help you lose a good deal of your audience who came out to hear songs like Honestly and your original message. Mike, Rob, Oz and Tim, you guys should have been able to handle the skepticism about your religious stance, but I guess you're not as mature as you would like us to think. All I can say is this direction is not going to help your careers - it may even be a hindrance.

Johnny Thunderstruck # 1 Hater Of Milli Vanilli Philadelphia, PA

I write this letter regarding Winger's comments in your January issue. This article

proves how much the band has sold out. In the past Winger has made comments that the music matters and image isn't important. I always knew it was B.S. and that article proves it. Paul Taylor seems more concerned about selling music, not playing it. It seems funny that someone who doesn't care about image - seems to know what MTV will play and what they won't. What really got me were his comments about Guns N' Roses. Though Guns N' Roses are no angels, what gives Taylor the right to slam them? At least G N' R puts out good. consistent music -- not the formulated MTV ballad crap. It seemed to me that Mr. Taylor was a little lealous of their success. Besides being stupid about what he doesn't have. maybe Mr. Taylor should worry about his

music. What Mr. Taylor forgets about good rock and roll is the shock value and character makes it great. Bands like Guns N' Roses, Metallica, Black Crowes and Jane's Addiction all have it. Winger is safe rock with a little Tom Jones thrown in for little teenage girls. So, instead of playing safe, please kiss the record company's ass music, maybe Winger should take after their forefathers. The Stones, Led Zeppelin, and Elvis did things with a lot of controversy and character. But character is something you can't fake, like an image. The great bands in rock history always had a uniqueness that carried over into their music. I feel Mr. Taylor realizes his band's lack of character and feels obligated to rip on bands who do. Well Guns N' Roses got 'there



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featuring JEFF KEY



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through hard work and good musicianship. What they do offstage, I don't care about. You'll find the truth it's in the listening. I think Appetite for Destruction will go down in rock history as one of the greatest, while Winger will be a footnote on what not to do when being a rock star. Kip and the boys may have their heyday now and for maybe two more albums. But they will disappear. And no one will care, either. Over time those 14!" year old girls will get tired of seeing Mr. Winger dance around. So, here's a warning to you of Winger - those who rely on image die out fast, so leave those bands alone who rock with conviction. Kiss ass, flash a smile and make all the money you can in your allotted time. We'll have a good laugh over you guys in the meantime.

> Fric J. Arlington Heights, IL

This is for Michael Patton,

I LOVE you! You're the absolute best singer there is in the world! I almost gave up on metal because it sucked. And you made me sooo happy! I saw you and Faith No More in concert at Jones Beach and it kicked ass! I was wondering why you're so strange when you perform and so normal in person. Also is that really your sexy voice? I would have all your children, if you ever ask. I love you sweetheart!

> Noel Maiti Svosset, NY

I want to spread the word on a wonderfully terrific band named Jailhouse. They deserve a chance in the world of rock and roll. They've released two videos so far --- Modern Girl and Please Come Back, Their debut album, Alive In A Mad World, is out. And anyone who's interested in helping this wonderful new band get a start in the music world should buy it. Hit Parader, you should print some stuff about them in your magazine. I'm sure the guys would really appreciate any help they could get. Considering you've published all my other favorite groups - Motley Crue, Poison, Guns N' Roses - I'm sure you won't mind giving five deserving guys a chance to be talked about in one of the BEST metal magazines in the country.

> Chrissi Balsam Seattle, WA

I would like to send a message to ALL metal heads and 94 WYSP. First to all my metal brothers and sisters, it really doesn't matter which metal is the best, because ALL metal is A #1. As for metalheads in

Philadelphia, I suggest we should all BOY-COTT 94 WYSP because they stopped playing our music and refuse to play it . . . fucking backstabbers! I think WYSP has kissed the PMRC's ass. Come on, metalheads, we're in this together, so let's stick together. 94 WYSP, what the FUCK is the matter with you guys? You used to be THE metal station. Now you fucking suck, you fucking WIMPS! When I heard you say "No heavy metal" on the air, it made me sick that a kick ass station would wimp out!

Metal Maniac Dan O'Rourke Neward, DE

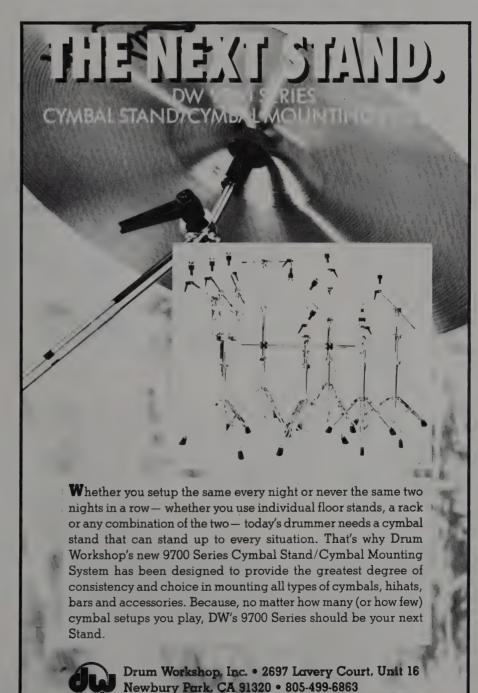
I'm writing in regard to your interview with Chris Robinson of the Black Crowes. What Chris said about drugs really made me sad. Chris, you are not as strong as you think you are and you damn well cannot handle drugs. It doesn't make a shit of difference if you're from the South or not. My friend is from the South and she says it doesn't matter where the hell you're from. No one is tough enough to take drugs. including you, Chris. I am 14 and even I'm smart enough to stay away from drugs. They can ruin your life. And they will if you let them. Chris, if you're reading this, I'll bet you're saying, "What the hell does she know? She's only 14!" Well, I am smarter than you think, because I am drug free! I love your music and I'm just trying to help you. Do you want to die and never see your brother again? Why would you even think of taking drugs? To have a good time? Well, getting high may be fun, but it can kill you! Or do you do it to soothe your problems. Find someone to talk to like your brother! Drugs aren't friends; they make you sick! With that song, She Talks To Angels, I thought you'd be smarter than to consume drugs but I guess I was wrong. Chris, grow up, don't kill yourself with that poison. I still love you and your band to death and will continue listening to your music, but the whole time I'll be scared for you and what you're doing to yourself. Please don't do this. I love you and am your friend eternally.

Janet Zimmerer Gales Ferry, CT

Hey! The party's back, so hide your valuables! Yes, you guessed it. Diamond Dave is back and stronger than ever. Just when you thought you'd heard the last of him—SURPRISE! Real legends never die. Dave will always be on top because diamonds are forever!

Brenda R. Buss Fond du Lac, WI





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I do not agree with the way the public blames its domestic problems on heavy metal music. For instance, if a teenager kills himself and the teenager was listening to the heavy metal group Iron Maiden at the time, the public immediately blames the whole problem on the fact that he was listening to heavy metal music at the time. In actuality he may have been depressed that his girlfriend had broken up with him. I think that heavy metal is just a musical learning tool. Every group has a different outlook on life. In some groups their main focus is on history, but other groups show love through their music. The reason country music does not get harassment is because many of the artists sing about such topics as getting drunk in a bar because their girlfriend left them. I think the public

Liust read your article on Judas Priest and got infuriated when I read what Kenneth McKenna, the lawyer for Raymond Belknap's family, said. That asshole had the nerve to say. "The members of the chess club, the math and science majors don't listen to this stuff. It's the dropouts, the drug and alcohol abusers." O.K. Mr. McKenna, I think it's time to pull your head out of your ass and look at the real world. Maybe you want to believe headbangers are degenerate burns. but it's not true. Guess what? I'm a headbanger, but would NEVER touch a drug. don't drink and my team came in third place at a Knowledge Bowl. I scored top three on my CAT's tests. And it's not just me, you shit-for-brains-dick-head. It's a LOT of other people.



Poison: Getting the credit they want.

run the streets and go to loud concerts just to cause trouble. We just do it because we like to get away and have fun with our friends.

Steve Thomas

I went to a Poison concert a few months ago and Warrant opened up for them. After Warrant performed, everybody was waiting a long time for Poison to come onstage. After an hour and half passed, Rikki, C.C. and Bobby came onstage and said the show is cancelled because Bret is having a seizure and that they will make it up to us fans. They came back a week and a half later. A new group opened up called Blonz which kicked ass. Nobody can say Poison aren't loyal to their fans, coming back that quick.

Chris Briston Graham, NC

It's my opinion that metal is more intelligent than pop, rap. At least we don't rave about Hangin' Tough or You Got The Right Stuff. At least we put FEELING into the music. At least we put meaning into the music. Just about anyone can sing about lost love, but it takes a strong person to attack moral and political issues. Even rap does that, but metal was around longer and has ALWAYS done that. Oh, I listen to Judas Priest, Ozzy Osbourne and other socalled 'suicide-inducing bands' and I'm still alive. You know, Mr. McKenna. It's people like you who are helping America be un-American. We might as well be in Russia if you're going to be putting down people just because they play/listen to metal. My mother's 52 years old and she likes it! Go marry a Wife Of Washington or a member of the PMRC; you'll find your soulmate. FUCK YOU, Mr. McKenna.

> Nicole Lanier Arondale, PA

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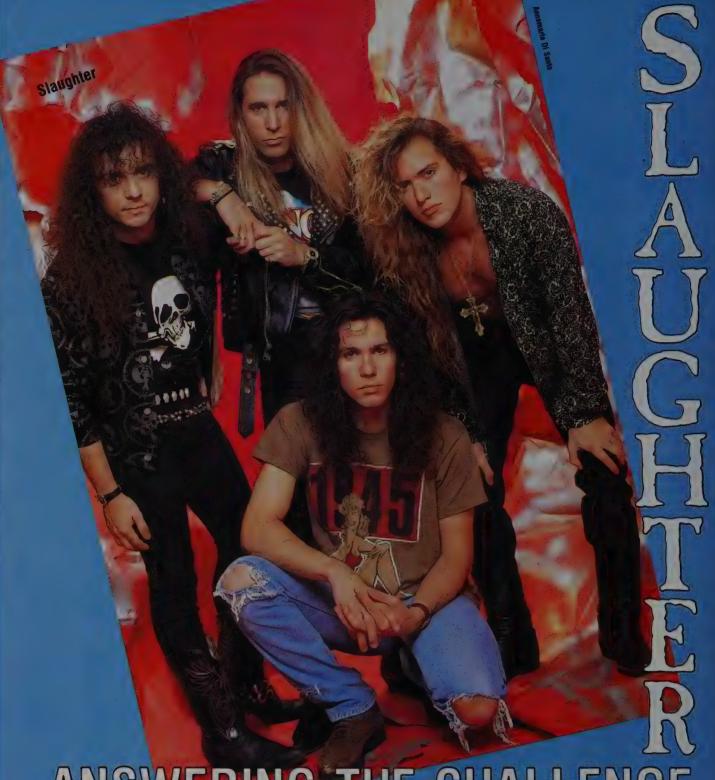
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## ANSWERING THE CHALLENGE

by Daina Darzin

Multi Platinum Rockers Reveal Their Secrets As We Play 20 Questions With Dana Strum. 1. Where were you when you first found out your record went gold?

We were in Lubbock, Texas, backstage, and actually I thought the record company was having a meeting with us to tell us things were not good, that we were too heavy live. They said, "We have to have a meeting," and I thought, "Oh, shit, here we go, this is when the shit hits the fan." So I go in there a little apprehensive — and

they brought out gold records. And then we went platinum.

2. What were you doing then?

We were doing a gig in Rapid City, South Dakota, and I had just flown in from working on our live album. That was exciting — but not as exciting as getting the gold records. Gold means you made it — platinum just says you made it more.

#### 3. When you guys were part of the Vinnie Vincent Invasion?

You know, that other band you and Mark were in. All reports have it you didn't have a good time.

#### 5. What was so bad about it?

It wasn't a band, it was a one-man side show featuring an egomaniac. This band's idea or opinion that's listened to. The live band is a very equal thing. No one guy solos for twenty minutes. We have a good time together. We purposely bought homes within a mile of each other because we like each out to dinner

6. There is a story I heard, I gotta ask you if it's true. Remember your old opening group on that tour with that old band you don't like to talk about? Reportedly, they were so upset about how they were treated - no soundchecks, stuff like that - that they were going to run on stage during the last show and pluck Vinnie's wig from his head. Did they ever do it?

#### 7. How would you describe the other guys in Slaughter, and yourself?

ous as hell, outgoing in a different kind of way. People tend to like him, out of noartist. He loves to play innocent, but he's far from innocent, he was a pre-med student. He likes to hide his intelligence and then nail people with it. Tim is an East never expect to hear from his mouth. If he was talking to the President of the United States, I wouldn't be surprised to hear him ask when the last time was he had sex. Nothing will shut him up

## 8. You were on the road with Kiss for most of last year — how did that go?

really ironic, going on the road with Kiss after being in a band with a former Kiss chances. So when we first heard about the tour, I went up to Gene Simmons and said, \*Listen, I hope what we've done for a living before to pay our dues doesn't blow it for cuss him, you don't discuss him.

#### 9. What's been the high point of touring so far?

the first time we had a Top 5 single, and the response was so overwhelming to Up All Night, it had really kicked ass in that market. No amount of money can buy that

#### 10. What was your most Spinal Tap-ish moment?

When we played in Fargo, North Dakota, and we played this race track, and it had rained the day before, so the track was a mud pit. The only way we could get to the stage was a four-wheel-drive raised pickup

#### 11. Like one of those monster trucks in those shows they advertise?

to your knees. And they took a helicopter and dropped hay on the audience section so when the kids stepped on it it formed a kind of alue

#### 12. Anything else?

You truly do get lost in some of these halls. Like at Minneapolis at the Met Center, we got lost going from the dressing room to the stage. And we got screamed at by the production manager — "Oh, you're getting cocky now, showing up late, huh?" And what we'd been doing was walking this half trying to figure out how to get over here. They didn't believe us, so they made us go on early the next night

#### 1). What have you not done yet that you're really hot for, career-wise?

I'd like to have two records I'd been involved in, either playing or producing, on the charts at the same time. Whether it's Stick It To Ya and the live album, or this band Kik Tracee I'm producing for RCA. I don't do drugs, and I try to work an awful lot, and I don't advocate drugs or write lyrics about it, nor does Mark - we consider ourselves hardworking people, and be businesslike about it, even though we have a good time. So I'd like to see a multiple thing happen for me or someone else in the band

#### 14. Did you like producing?

people sound good - you get to see faces and expressions in the studio where they band, you really get a vibe like, I can't you're really getting someone's dreams out.

### 15. Do you wanna be like Chuck Berry and still be rocking at age 60?

I'm one who believes in bowing out graceued to perform. But I'd prefer people refrom now see a less energetic side because rather be producing in 10, 15 years than be an old guy in a wheelchair and crutches being pushed out onstage.

## 16. Are you guys health-conscious? Do you watch what you eat?

No! We like really good food - French food, or Thai, or we love Indian food, spicy food, but it's not uncommon to see us in a Denny's or McDonalds. We have Pop Tarts on the bus. Breakfast cereals loaded with sugar and take vitamin spray mer does run, because he has to be in great shape. We all do our warm-ups. This is the first time people have a chance to see Slaugh ter, and we want them to have a fair shot at what we do, not to see a bunch of drunken fuck-ups partying on their money. someone else's dime.

### 17. I know you're a dog lover . . . how do you manage to be into your dogs, since you're always on the road?

little guy (a black Pomeranian, named Lucky), and the big guy (a black Chow). It depends on when my girlfriend can come out and visit me. The little guy's a tour hound. That's why I wanted him - it's any to walk him, travel with him,

#### 18. Do the other guys in the bus mind cetting their toes eaten?

No, 'cause he can't gid to the apper bunks. I was forced to move my bunk down to the bottom. But he's coal, he sloops with me and he's real happy. As a matter of fact, he's drinking water as we sheak

#### 19. What else do you do to amuse yourself on tour?

I have a videocim. I like shooting wild things - a truck stop with hundreds of trucks, a waitress who will go from taking your breakfast order to vacuuming the bus for you to undressing on camera - in moments. And I say, "You know nobody's forcing you to do this and we're going to put it in our home video," and she says "Oh YES!" People think rock guys hustle people into doing that stuff, but people just use that as an excuse to do what they want to do.

#### 20. Why do you think people feel compelled to do that?

into a city, be introduced to some fans and be French-kissing them in literally 30 seconds. And I'm thinking, why did you just do that? Some guy probably would have had to take you to the steakhouse 15 times to get that. Maybe they think, if I do something, no one will ever know 'cause these guys are leaving the next day. Maybe it's open experimentation based on the fact that no one's going to have to deal with it. With and everyone will know. But the guy in a band is gone.

## **HEAVY METAL HAPPENINGS**



The members of Def Leppard, still reeling from the shocking death of guitarist Steve Clark last January, are considering a number of career options. Work on their oft-delayed new album is now almost finished (Clark completed virtually all of his guitar parts prior to his passing), and it seems that the album will be released by year's end. As far as a tour goes, at this time the band is considering a number of options, including adding a new guitarist for road purposes. Still, the shock of Clark's death has left some wondering whether Def Leppard should continue at all.

Guns N' Roses' mercurial guitarist, Slash, reports that of all the various side ventures he's participated in over the last year — including guest appearances on albums by Iggy Pop and Michael Jackson — the strangest by far was working with rock legend Bob Dylan. "I walked into the studio and saw this guy wearing a sweatshirt with the hood pulled up," he said. "It was really hot in the studio, so I thought what he was wearing was a little unusual. He's a real interesting man, let's just leave it at that."

Don't you think Ozzy Osbourne is the perfect man to sing to pre-school children? After all, the Oz' much-publicized battles with drugs, drink and demons would seem to make him ideal for such an assignment. That's evidently why he recently was asked to record War Song Of The Urpneys for England's top-rated children's show, The Dreamstone. The song is a gothic tale about the war between good and evil, and word has it that the kiddies have responded to the song so well that the show may ask Ozzy to record another one in the near future.



Skid Row have been raising quite a few eyebrows down in Florida as they work to complete their second LP. Evidently New Jersey's favorite sons have been inviting dozens of local kids into the studio to check out their works in progress. Those lucky enough to have sampled the Skid's latest efforts have come away wide-eyed and slack-jawed — totally blown away by what they've heard. There's no question the time and effort the band has played in polishing this disc into perfection has allowed them to create an album that, according to at least one band member, "blows the first one away."

Motley Crue are considering playing a number of surprise concerts around the country in support of their new "greatest hits" collection, A Decade Of Decadence. While exact locations and venues have yet to be determined, it seems more and more likely that Tommy, Vince, Mick and Nikki will be hitting the road, at least briefly, during the summer. But don't expect a major tour from the Motley men until after they complete their next new studio effort, scheduled for release early next year.

Warrant have been antagonizing quite a few concert promoters around the country with what has been termed "outrageous" backstage activities. In addition to the customary stream of women who seem to visit the band before and after every show, it seems that the boys have taken up the habit of smashing up their dressing room every now and then. In true rock and roll spirit, however, Jani Lane and the boys blame somebody else for their actions. "It's not really our fault," Lane said. "We were on the road with Poison and they taught us how to do that."

One band on the horns of a dilemma is Kiss, a group who can still pack 'em in on the road, but who are suffering from diminishing album sales. Currently group leaders Gene Simmons and Paul Stanley are considering a number of career options. Some are urging the pair to take Kiss back into the recording studio immediately, while others urge the band to hit the tour trail with the idea of recording the much awaited Kiss Alive III LP. Evidently neither Simmons nor Stanley have yet decided what career option is best for the band.





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Jon Bon Jovi: "Trying" to work with his band once again.

Metallica have now completed work on their much-anticipated followup to the multiplatinum . . . And Justice For All. According to drummer Lars Ulrich, the album returns the band to the more straightforward metal approach used on their earliest albums. "We're using all the production skills we've picked up," Ulrich said. "But we're not letting them play as important a role in dictating the music. Things are simpler this time — less cluttered. I think this is the right move for us at this time."

C.C. DeVille's always believed that you've got to experience the blues in order to play them. Perhaps that's what motivated Poison's blond guitarist a few months back when he was arrested in Louisville, Kentucky, for drunken misconduct. After spending the night in jail hob-knobbing with local celebrities, C.C. was bailed out by his bandmates — but only after promising local authorities to return to the city within a year to appear in court.



The members of Bon Jovi are about to return to the recording studio to "try" and record a new album. According to those close to the scene, there's still more than a little friction between band members and already a number of arguments have broken out. It's certainly no secret that at this point in the band's career it won't take much to push various band members over the edge. "Everyone will just have to do what they want," a somewhat disgruntled Jon Bon Jovi stated when asked about the situation within his band. "I'm not about to speak for anyone but myself."

Former Hurricane guitarist, Doug Aldrich, has now joined House Of Lords, taking over for Michael Guy, who replaced that band's original guitarist Lanny Cordolo, last year. Confusing, eh? Aldrich's departure leaves Hurricane somewhat high and dry, especially in light of the fact that their record label, Enigma, recently went out of business. According to band vocalist Kelly Hansen, Hurricane hope to add a new axe slinger and sign a new recording contract within the next few months.

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Richie Sambora



# ON HIS OWN

Bon Jovi Axe Master Releases First LP And Contemplates Solo

by Chamie Foolio

ichie Sambora has best been known as lead guitarist in Bon Jovi over the last eight years. During that time the good-looking New Jersey native has played led that band to over 20 million album sales. around the world. Now, as rumors of Bon Jovi's demise fill the rock press, Sambora has unleashed his first solo LP, a rock-'em, sock-'em affair that shows the guitarist is quite capable of going it alone. Recently we sat down with Sambora for a heart-toheart about this past, present and future.

Hit Parader: This record obviously means a great deal to you --- you changed studios twice before even starting.

Richie Sambora: We had some problems in the beginning, but things are going great now. I had originally wanted to use a castle. but it takes so long to find the right room; one that you can mic properly. We found that it wasn't feasible in the time frame we had. So we went up to San Francisco to this studio that was secluded and equipped with a big recording room, those were the two elements we wanted most. When we got there it wasn't what we expected so we hopped a plane to Vancouver, Canada, to record at Little Mountain. But it turned out that they had just switched owners and were just beginning to remodel. So, I was home in Los Angeles going crazy when like magic Studio A at A&M Records opened up. This is one of the state-of-the-art studios in the world. The board is from Monserat Air Studies, and the Police have danced on this board many times. It's probably one of the warmest, nicest, most amazing pieces of equipment there is. This place is quality.

HP: Wasn't this record originally due out

RS: Maybe in the beginning, but it's been slated for spring time for awhile now. This record is being done in a way where I'm really paying attention and taking the time to learn as I go along as opposed to letting the producer finish the whole thing. People may not know this, but artists spend a lot of money making records, so for me if I'm spending the money it's like enrolling in school. I want to learn as much as I can while I'm here. And I am. Neil Dorfsman is a brilliant, brilliant co-producer and engi-

HP: His past records are far from anything you've done before, how did your paths

RS: I've always loved the records he's done: Sting Dire Straits, stuff like that. He's worked with the best. He's a New York guy and I'm a Jersey guy, and besides him being one of the best, the rapport we had as people was amazing. This one's going to rock a little harder than any album he's done before, so we're all growing together. There's such a good vibe here. Everyone is happy and we're all making progress. I've produced a lot of stuff and arranged a lot of stuff before, but I've never had the opportunity to learn so much. It's such a trip being a solo artist because you have to get everything, you have to see the vision through. When I wrote these songs I said to myself 'what do I want to say to people, what do I want to say to the world, what do I want to be?' I wrote three songs for every emotion that I wanted to convey. Three songs about the blues and having those broken heart type of relationships. Three socially conscious songs. Three about having fun. I did this for each emotion I wanted to place on the record. It turned out much better for me than just writing songs that go 'baby,

I did the same thing on a musical level. There's a certain instrumentation for a song like Church Of Desire which is going to communicate its emotion to you with sounds and instruments and the mood of rhythms and music. I've definitely gone farther as a songwriter than I ever have in my life. I've gone farther as an arranger than ever, farther as a producer because I didn't have

HP: Tell us about the songs on the album. RS: Rosie is a song that was written by myself, Jon, Diane Warren and Desmond Child for the New Jersey record that didn't make it. I always thought the song was good. Rosie is a go-go dancer and the song is about a guy who walks into a go-go bar and sees his high school sweetheart 10 years after the fact and it's killing him. Some of the words are 'Rosie do you see me when you hear them call your name/l used to watch you walking down the half, Rosie do you see me when you hear them call your name/ Cause I used to call your name/Rosie.' That's another form of writing that's on this record; storytelling. I've been there. I know Rosie. It's cool

HP: Wasn't the track One Light Burnin' destimed for the movie Days Of Thunder?

RS: It was supposed to and what happened was that Geffen Records, who were putting out the soundtrack, loved it. I also did another thing for Geffen which was a song I produced and wrote for Cher called Trail Of Broken Hearts. The movie guys expected more guitars, much more guitars, and said that they wanted it at the same time my record label. PolyGram, heard it and said that I couldn't give it away. They wanted me to keep it for my record. Geffen's going 'it's our single, it's our single! . . . more quitars!' . . . 'no, it's too good you can't give it away!' Wow, was I losin' it. Finally, PolyGram won out.

HP: We hear that you took candles and lava lamps and incense everywhere you went to

RS: No, what I did was what I did when I was a kid whenever I rehearsed my band. It would be in my cellar at my mom's house, and I always lit candles. The type of music was the Jimi Hendrix stuff, Uriah Heep and Deep Purple, that's the kind of stuff I was playing. I liked lighting the candles 'cause it made it seem as though we were doing a gig. In the studio now I have live stage lights up so when I'm recording the tracks I can make it seem like we're doing a gig, getting that live feel. That's the way to make the music sound like it's aggressive. The mood of a typical studio feels like Dunkin' Donuts to me, it doesn't bring any creativity out of me, I feel like I should order a coffee! I didn't have a lot of time for all of the people playing on the record to get to know me, the minute you walk into this studio you get a good direction of where I'm headed. It's such a different way to make a record. It's nice.

HP: What were the deciding factors on choosing outside musicians?

he's one of the virtuosos of the world. There's not another man alive that plays like him, who plays this instrument, the stick. I've been a fan of his for years with King Crimson and Peter Gabriel. It's an honor and a pleasure to have him with me and he's having fun because he hasn't been a part of a band like this for a real long time. We're all exploring new heights so it's inter-

RS: I don't know yet. I'd like to do a short little thing just to have a little fun. I'm not sure though if time permits. We're going to try to do another Bon Jovi record and I don't know when that's going to come down. If it's cooking I'll try and give it a shot.

fter more than 20 years in rock and roll, you might think that Ozzy Osbourne wouldn't get excited about his "job" anymore. Let's face it, how many albums can you record, how many world tours can you undertake and how many interviews can you do before the thrill of the music biz begins to ebb? In the case of metal's favorite madman, however, you can throw conventional wisdom right out the window. As he completes work on his latest LP, it seems as if Ozzy has been rejuvenated. While he openly talks about retirement, his attitude is better, brighter and more intense than it's been in years. No longer is he battling against the bottle — he accepts his foibles as part of his charm — and no longer is he fighting countless other personal demons. Osbourne seems more content with his music, his band, his family and himself than he's ever been, facts we recently discussed with the Oz.

Hit Parader: Ozzy, why do you seem so happy these days?

Ozzy Osbourne: Basically because I've tried to stop fighting myself in many ways. Over the last few years it's been no secret that I had some problems. There was that situation at home, and there were other things that have gone on that I'm not that proud of. But those things did wake me up a little. I'm rather thick headed. I'm not the smartest fucker on the planet. It took something dramatic for me to realize that I was fucking my life up. And I did realize that a few years ago, and that's helped me get back on the right track. I'm content with myself these days because I've started accepting myself for who I am and what I am. I'm not fighting battles I know I can't win. Also, I believe this will be my last album and tour.

HP: What do you mean by that?

00: I'm not giving up music but I am giving up being Ozzy Osbourne. This will be my farewell album and tour, I think. Things have gotten so hard in recent years as far as finding good producers and financing tours. I wanna spend more time with my family but that doesn't mean I won't be around. I'm planning something new and very different.

HP: Let's talk about the new music. How are things different on this album?

00: I've really taken my time on this album. There were records in the past when I rushed to get things done in order to meet some touring commitment, or simply just to get it done. This time I really spent extra time making sure the songs were good and the recording was excellent. I think that the rock and roll scene is much more competitive these days, and I can't just throw a record out there and expect people to say, "Oh, it's the new Ozzy record, I have to buy it." They're going to listen to it, and then decide to buy it. You've got to make good records from first cut to last in order to be successful these days.

HP: Once again we've got to ask about your working relationship with guitarist Zakk Wylde. Despite your denials, there are still reports of problems.

00: By now I hope the fans realize that I can get myself in more trouble by not doing anything or saying anything than anyone else. I'm thankful that so many people are interested in me and what I do, but I must say that the situation with Zakk has really gotten a little out of control in terms of what people are saying. Hopefully for the last time I'll say that we've had no real problems. We've gotten along very well during the album, and I think we've made an excellent record together. It wouldn't be the record it is without Zakk's contributions.

HP: You say you two had no real problems. Does that mean there was some minor push him a little you can get him to explode.

HP: Speaking of explosions, what really happened a few months back between you and Geezer Butler. He left the band in quite a

00: Geezer and I go back 20 years, and we've had good times and bad during that time. I don't think he particularly enjoyed the way we were working in the studio, it's really that simple. I'm sorry to see him go, but I've always enjoyed working with young, talented musicians, so his departure gave me the chance to bring in Michael Inez, and he's been a real kick in the ass for us.

HP: Did you ever bother to count the number of musicians you've had in your band since you left Sabbath?

00: (Laughing) Oh Christ! I don't even want to think about that! There have been quite a few, haven't there? But the fact is that I played with the same three fuckers in Sabbath for nearly ten years, so when I got on my own I knew I wanted to work with a number of different people if I had the chance. Sometimes those changes were



**Legendary Metal Master Contemplates Retirement** As New LP Is Completed.

by Winston Cummings

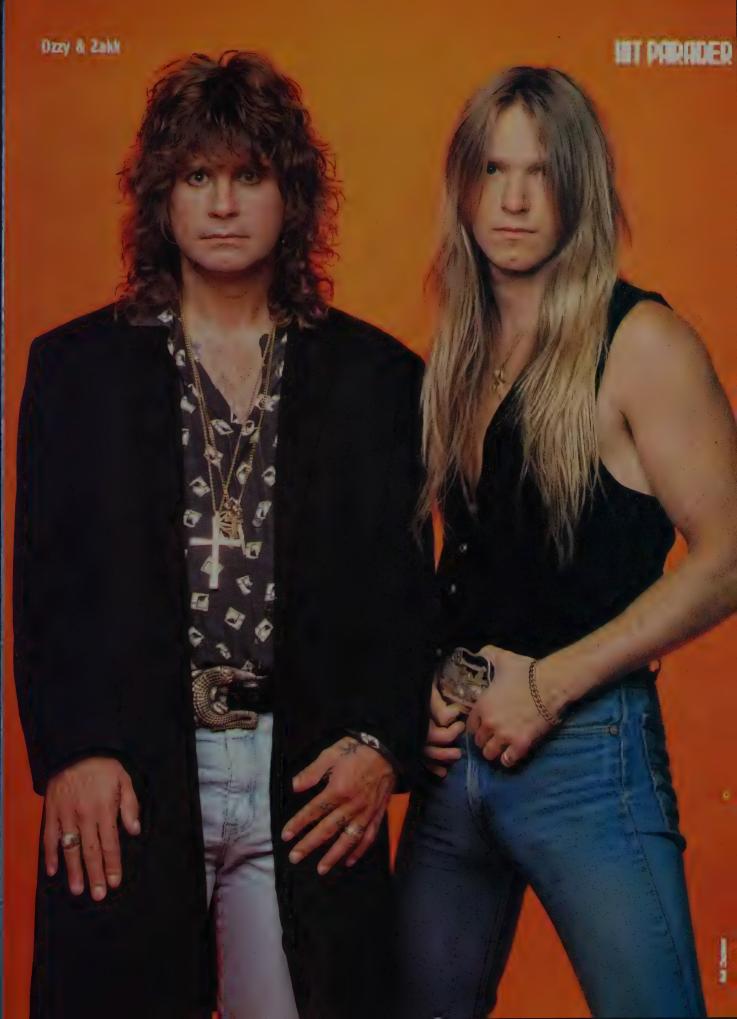
00: I don't think any two musicians can work together over an extended period and not have some differences of opinion. I'm a fucking pain in the ass to work with, and I know it. I'll push people, and annoy them if necessary, to get the best out of them. I did that with Tony Iommi in Black Sabbath, and I certainly did it with Randy Rhoads. I'd tell them that their solo on a song wasn't very good, and that they could do better. I'd get them so mad at me that they'd take that anger out on the guitar. That's exactly what I wanted. Zakk works a little differently because he's always fired up. But when you forced upon me, like when Randy died. Others were made out of necessity. But virtually everyone I've ever worked with has brought something positive into the band.

HP: You also worked with some people outside the band on the album - most notably Motorhead's Lemmy. Why did you do that?

00: He's been a friend of mine for years, and we had always talked about working together and the situation just was right this time. I think everyone who's heard the material we've done together has been very surprised. They were expecting some sort of speed-metal gothic dirge, and that's not what we've done at all. Lemmy is quite a talented songwriter, and he's very clever with lyrics as well.

HP: Are there any other musicians you'd really like to work with in the future?

00: Oh yes, Sinead O'Connor is my idol. (laughs) Actually that's a tough question for me to answer. I think the question must be what musicians out there are crazy enough to want to work with me.



# HANGIN' OUT WITH



Winger.





# Black Crowes

he Black Crowes are a quintessential rock and roll band. Nobody's about to call these Georgia rockers "pretty boys." And they're not about to label them as "pop" stars. They've seen their debut LP, **Shake Your Money Maker**, soar to platinum certification on the strength of its roots attitude and feel. Recently we caught up with band founders, vocalist Chris Robinson and his guitar-totin' brother Rich, to discuss a variety of topics that have affected the Black Crowes on their way to the top.

### HARD TIMES:

Rich: The hardest time for me was the time between finishing the album and when it came out. The waiting was endless.

Chris: Steve (drummer) and I shared an apartment, and for dinner before we went out, we'd have Saltine crackers and Jack

# TURNING UP THE HEAT

by Charles Jackson

Southern Rockers Attain Stellar Status With **Shake Your Money Maker.** 

Daniels. But even your worst times can be your best. I was in my band. I was proud.

### THE PLAN:

**Chris:** We want to grow up with this and be the most bad-ass rock band in the world. To continue making great records.

Rich: We write an "album" instead of making a "single."

Chris: We want to be the Pied Piper leading the kids down the path to ruin.

Rich: As a songwriter, I hope my songs grow. We're all capable of growing as musicians. We'll be around for 20, 30, or 40 years. And I hope the audience grows along with us.

### PRESENT STATE OF MIND:

Chris: I'm scared for my life. I'm ready for my life to be incredibly confused. I want

as much chaos as possible. I want my life to be like the burning of Rome 24 hours a day.

### THE SOUTH:

Chris: I don't think we fit in with anything that has to do with Lynyrd Skynyrd. We're much better dressers.

Rich: Coming from the South is a thing where you're brought up with a Southern family in the Southern tradition. It's hard to explain, but that could influence our music. In the sense that we were brought up with certain values and traditional beliefs.

Chris: I think we fill the perfect your There

Chris: I think we fill the perfect void. There hasn't been a rock & roll band in awhile—there's a certain spirit. It's been lost.

### WHAT MAKES YOU DEPRESSED:

Rich: The laziness of people. The environment and what we'll do if it collapses. The entire free world as we know it. Just wondering why people can't do the little sacrifices to make this a better place.

Chris: Everything makes me depressed. There's not one single thing that doesn't.

### **ESSENCE OF THE BLACK CROWES:**

Rich: The essence is "Do what you do!" Take it for what it's worth instead of trying to make things into what they're not. It's about being what you're supposed to be.

Chris: We are charmingly sinister. This is our tribe. The five of us are the only ones who know what's goin' on with us everyday. We have our songs — these are our little mediums. We let people see how our lives are through the songs.

### WHAT KEEPS YOU AWAKE AT NIGHT:

Rich: Not being able to write a song. If I'm without a guitar and things are going through my head, I think, "I know I could write a song right now!" And I'll try to put it together in my head. That will keep me awake. I'll get really excited, and I'll sit up thinking about where I could place this part or that. Chris: The last time I had a good night's sleep was sixth grade. I don't like sleep. Sleep is for sloths. I'm not a slothful person. Sleep is a necessity for me — after three days of being up.

**Rich:** Injustice in general. Like people who don't get the things they deserve — or the people who do *get* things they *don't* deserve.

### LIFE ON THE ROAD:

**Chris:** We're not big pranksters. We're more clandestine than that. The jokes that run amongst the band are a little different. We're not horribly depressed, serious, angstridden people that never have any fun. It's not like being on tour with Baudelaire.

Rich: We're playing every night; we're oc-

cupied with something that we love, that we've wanted to do since . . . who knows how long? We're a lot more at ease on the road, actually. When we're at home we don't know what to do.

### **HOW DO YOU WISH TO BE REMEMBERED:**

Chris: As rock royalty when it's all over. Rich: 'As a person who affected people's lives and made them a little better, maybe, because of his songs. Someone who is respected as a songwriter.

### MOTTO:

Chris: Don't tread on me.

### **INFLUENCES:**

Rich: The South. I respect Keith Richards and Robert Johnson. I respect Muddy Waters. It's not really something I can pick apart because there's millions of people who influence me for different reasons.

Chris: You can't turn yourself off to influences beyond music. We want to make the kind of music that Martin Scorsese would make if he was working in our medium. Or that Ezra Pound would write.

### **GREATEST FEAR:**

Chris: Loneliness

Rich: That I'll have to stop doing what I'm

doing.

### **LIVING PERSONS YOU MOST ADMIRE:**

Rich: I admire the guy, whoever he may be, who gets up and goes to work and just does what he has to do. Makes a living

Chris Robinson: "The last time I had a good night's sleep was sixth grade."

comes home and puts food on the table. You have to admire that. Also people who try and make changes for the better, who try and remedy our fuck-ups. People who put the weight of the world on their shoulders.

Chris: John Lee Hooker. That sound, even when you're a kid, you know that sound is sex. Whether you fully comprehend what sex means. On top of that, that voice and those images are coming at you. It scares you to death. I would put those records on when I was little just to get myself all worked up and scared. I'd have to run over and rip the needle off. Ten minutes later, I had to put it back on. My dad had the records lying around. I learned to work the stereo before I learned to tie my shoes or tell the time.

### **FAVORITE JOURNEY:**

**Chris:** When you've been on the bus all day, getting out and finally going to the bathroom. My life is a journey. However perverted or bizarre it can get, I'm happy.

### **HOW WOULD YOU LIKE TO DIE:**

Chris: I don't know how, but I would want it to be a big deal. I should be hot.

### FOUR WORDS THAT DESCRIBE YOU:

Rich: Gold. Churchbell. The Pyramids. Per-

sian rug.

Chris: Gasoline. Sinister. Easter. Curry.

### YOUR GREAT EXTRAVAGANCE:

Chris: My nose. It's that simple. Rich: The true South. □





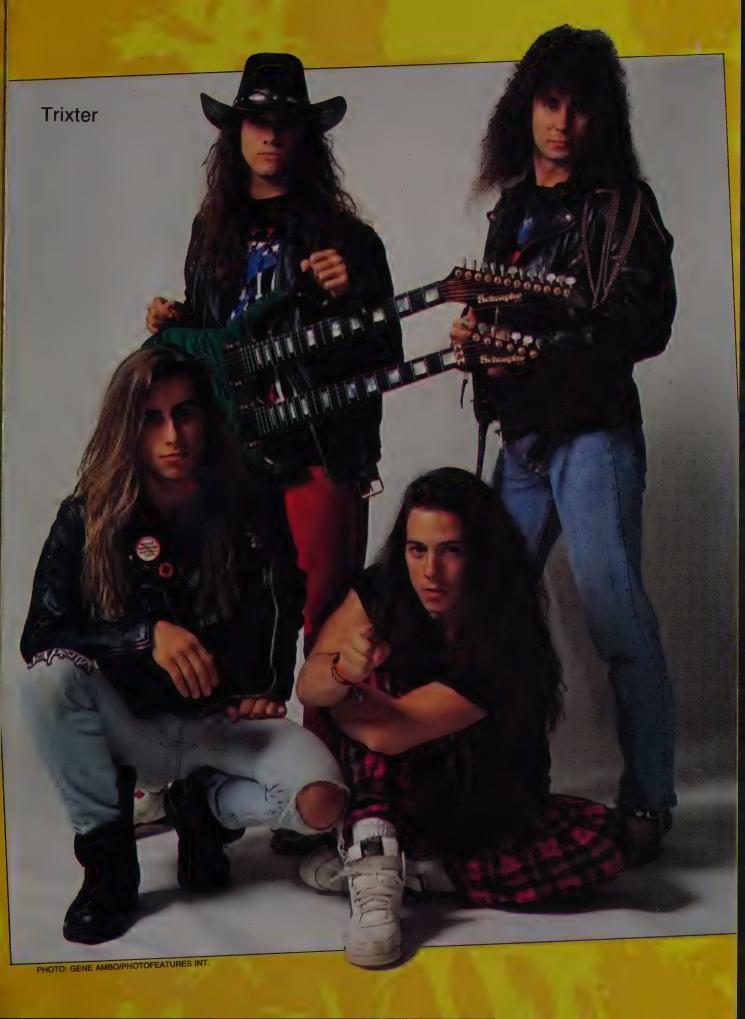
hings have never come easy for Trixter. It took this fearsome foursome from Paramus, New Jersey, nearly six vears on the local club circuit before they landed their record deal in 1989. And it took them months after their selftitled debut LP was released before they began to attract any degree of fan support. But once the band's rock and roll engine began to pick up steam, it proved to be a force that couldn't be stopped. By last March, some seven months after their album's release, vocalist Peter Loran, guitarist Steve Brown, bassist P.J. Farley and drummer Mark Scott were the proud possessors of a gold record, and soon after that the disc went platinum, spurred on by such hits as One In A Million and Give It To Me Good. Recently we caught up with Mark and Steve to discuss Trixter's long struggle for success, as well as the sweet taste of their recent victories.

Hit Parader: When your album went gold a few months ago, was that the moment you felt you had finally made it?

Steve Brown: It was so cool. The feeling we had when the record went gold is really hard to describe - even now. The only thing that compared to that feeling was when when we reached Number One on Dial MTV for the first time. But we all had a strange reaction to the news that the album went gold. I guess a lot of bands would have jumped around, maybe threw a big party. But we just looked at one another and laughed. It was like we were all saying, "After all this time, after all those years, we've finally got one of these." Mark Scott: For a while in the beginning we didn't know if the album would ever really sell. It had really started selling well around last Thanksgiving, and that kept going right

BY ANDY SECHER through the beginning of the year. But then the Gulf War started and all album sales just seemed to dry up. We accepted that as a fact of life. But as soon as that situation took care of itself, sales began to pick up again. HP: Has the success you've had been difficult for you to deal with on an emotional MS: In some ways it has. But it's the kind of difficulty you just learn to accept very easily. It's hard to forget all the mountains we had to climb to get where we are. A lot of people look at us and think we're just four young guys from New Jersey who've been lucky. Well, we've worked damn hard to get where we are. We've had so many contracts dangled in our faces, and so many promises given to us over the years that maybe we are a little immune to all the great things that are going on. But believe me, we're enjoying every

**46 HIT PARADER** 





minute of it!

SB: Sometimes before a show I just walk about the arena trying to let everything sink in. After traveling for hours on the bus, and being with a lot of people most of the time, it's nice to just get away for a few minutes just to appreciate what's happening to us. HP: What's been the high point, and the low point, for you over the last year?

SB: There have been so many high points. Playing our first arena show with Poison was certainly one of 'em. Another one was when I went home for the holidays and sat in my family living room and watched as *Give It To Me Good* was played as the Number One song on Dial MTV. That was really special. As far as the lows go, I guess for me it was getting sick in Erie, Pennsylvania, only four days into the Poison tour. I developed pneumonia, and when you've got that you feel so bad that you'd really rather be dead. But I managed to survive. That's about the only low point I can think of.

MS: For me the high point was playing two nights in a sold out Oakland Coliseum with the Scorpions. I have never felt so much energy in my life. As far as the low side goes, I guess you'd have to go back to when the album first came out. You've got to realize that we're on a label, MCA, that really hasn't had a successful rock act in about ten years. So when their people went to radio or MTV, they really weren't taken that seriously. But then they managed to get *Give It To Me Good* on MTV after a long struggle. Originally it wasn't in any rotation, but slowly they began

playing it more and more. But when it didn't look like the video would get on, I must admit that I was a little discouraged.

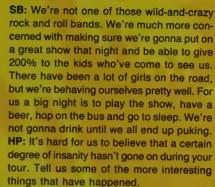
**HP:** You've had the chance to tour with everyone from Stryper to Poison to the Scorpions. Have you found a big difference in the kind of fans you attract to those various shows?

SB: Stryper was interesting because that was really our first tour after the album came out, and it was in smaller halls. Once we got to Poison it was all arenas, and things got kind of wild. There's a big difference between the crowds that Poison attracts and a typical Scorpions crowd. Poison probably gets more girls than guys - probably a 60-40 mix so when you finish a song you get this real high pitched kind of roar - the sound that only thousands of 16-year-old girls can make. The Scorpions get an older crowd, and a lot more guys. You hear a very different kind of roar when you finish a song on their tour. But we really don't care what kind of crowd's out there. We're gonna work hard to win 'em over, and I think we've done a good job doing that.

**HP:** How many of those 16-year-old girls have managed to make it back stage after your shows?

MS: (Laughing) Quite a few, and they've brought their friends! But we're not a very wild band. We're just four friendly guys who like to meet friendly people wherever we go. You're not gonna get too many wild stories out of us. It's not like we're hiding anything — those wild things just haven't happened.

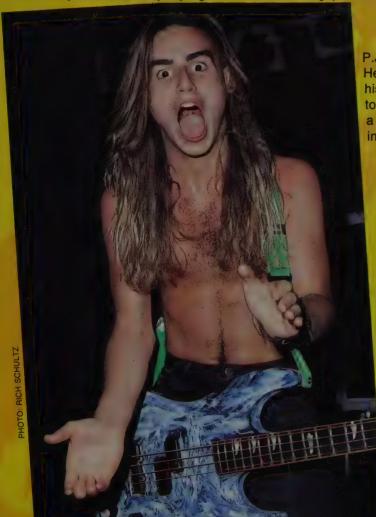
P.J. Farley: He risked his life to save a fan in Ohio.

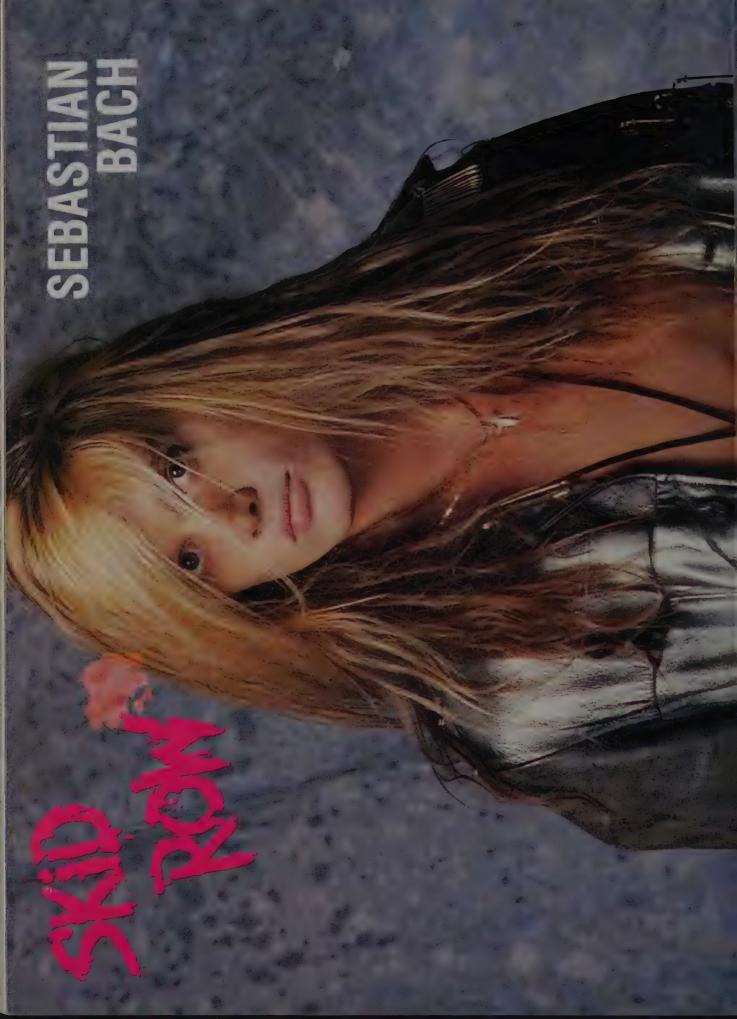


SB: One of the more unusual things happened to us in Columbus, Ohio, but it didn't happen to me or Mark — it happened to P.J. During his bass solo he was suddenly hit in the arm by a camera some girl in the crowd threw at him. That was certainly enough to attract his attention, so he looked into the crowd to see who threw it, and he sees that the girl's friend had fainted and fallen. Since it was one of those "festival seating" things, he knew that was potentially a very dangerous situation, so he dropped his bass, dove into the crowd and saved the girl. Pretty noble, huh? MS: A couple of crazy things come to my mind. One of 'em is that Peter and I are really into paint guns - these guns that fire paint capsules with CO2 capsules. We've shot up the backstage areas pretty well, and we'll take 'em to the hotel too. We like having as much fun as possible in this band. But maybe the wildest thing that happened was on the last night of the Poison tour. The members of Poison came on stage and hit us with pies, and then when we came off stage, Bret Michaels said he had a surprise for us. When we went back to our dressing room there were ten strippers waiting for us. That was about the wildest night we had.

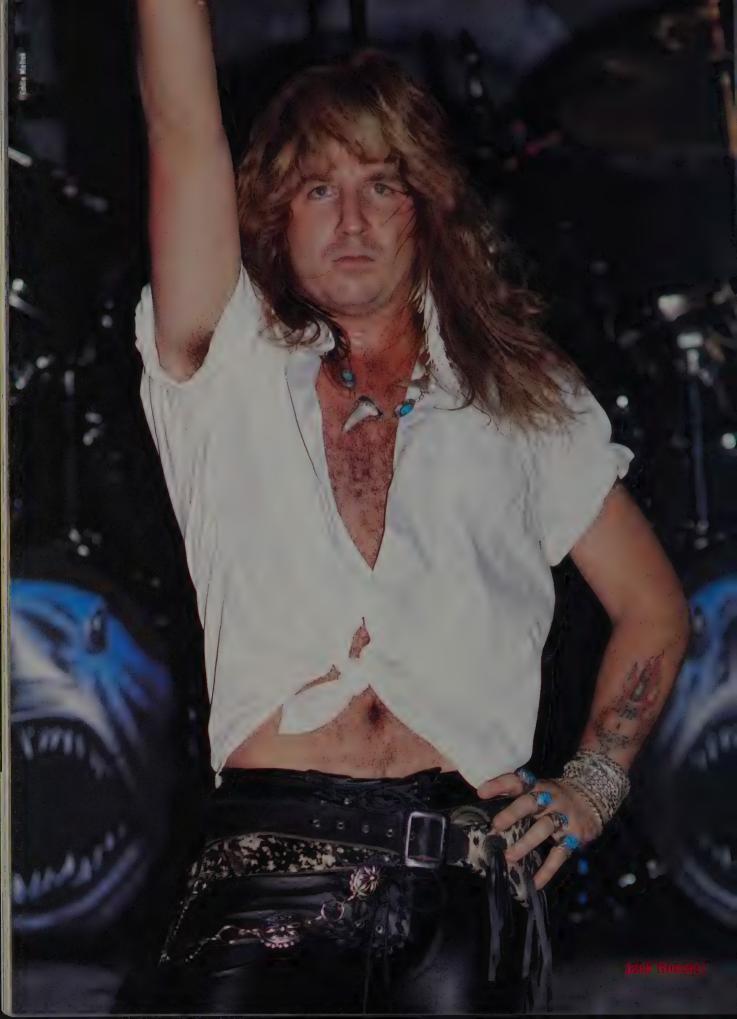
**HP:** After all the years of struggle you went through, is success as sweet as you thought it would be?

MS: Hey, we played clubs for six years. We had to negotiate our record deal for eight months. We thought our record might never get out of the box. How do you think we felt? (Laughs). This is the greatest feeling I can imagine. It really is living out a dream. That's the only way I can describe it. To see our faces on magazine covers, to see our videos on MTV and to hear our songs on the radio -maybe it's even more than we could have dreamed for. But if it is a dream, I just hope nobody wakes me up for a few more years. SB: We've worked for everything we've gotten - and we've worked damn hard at that. Nothing was given to us - it was earned. We've payed those dues that everyone talks about. So yeah, it is great, and believe me we're enjoying it. But for us it's not really the gold records or the fans telling us how they like us. It's knowing that when we get on stage every night, there are thousands of people out there who we can play for and win over to our side. We almost don't want 'em to cheer us at first. We want to fight to convince 'em to like us. That's the challenge that really motivates us. That's what I hope will always turn us on more than anything else.









# HOOKED ON ROCK

West Coast Rockers Battle To Attain Superstar Status With **Hooked**.

by Elianne Halbersberg

ack on the road in support of Hooked, Great White is looking forward to headlining venues on a full-time basis. According to vocalist Jack Russell, the band had a jump-start on this goal last year, but unexpected circumstances caused their tour to get cut short.

'Alpine Valley was the last gig of our tour," he recalls, "on Memorial Day Weekend. We cancelled our tour because I had to have surgery. A guy hit me in the nose with a full beer bottle in Canada. We're in Saskatoon, I'm drunk in a bar, I meet this guy, we're hanging out. He comes to my room, we're drinking beer and he decides to throw a glass against the wall. We're partying, it's cool, and I say, 'Don't do that in my room.' I turned around, he took a full bottle and broke it in my face. I was on the ground and he kicked me, broke my rib. They took me to the hospital. If I hadn't been doing things I don't normally do on the road, it wouldn't have happened.

"After that, my voice was messed up so I flew back to L.A. and my doctor said, 'Your septum is deviated; you're breathing through your mouth at night and drying your vocal cords.' So they operated and the next time I sang was when we did Unplugged on MTV a couple of weeks after the operation, probably a month after we stopped the tour. I had no problems until then. After that, we played Alaska, Japan, Albine, and that was it."

Russell will be the first to admit that it's never a dull moment when Great White is on tour, Unfortunately, those moments aren't always spent celebrating life, and this gives the characteristically carefree singer fodder for reflection.

"We were in, of all places, Normal, Illinois," he begins. "We're on stage and all of a sudden, a guy walks out and says, 'Stop the show.' He points up to the p.a. and there's a chick sitting there, fifty feet above the stage, throwing cigarettes at us.

"The calling was 200 feet above the stage. She somehow got on the catwalk, shimmled down the motor chain which holds the p.a. cabinets up. She's sitting there on the p.a. throwing cigarettes. They stop the gig and start lowering the speakers. About forty feet off the stage, she dives right on to the stage and breaks her back. I'm backstage watching the speakers being lowered and I see her jump.

"We got out to finish the set and I say to the audience, 'You guys out there be careful; take care of each other.' I find out later that she wasn't drunk or high. She was a sixteen year old girl whose mother wouldn't let her stay out all night, so in retaliation she did this. She wanted to commit suicide and this ended up even worse. She breaks her back, she's paralyzed, and that's really sad."

On the heefs of an eventful and emotional tour, Great White took about two months off before undertaking pre-production for Hooked. Says Russell, "The band went in a little earlier, a week or so, then I came in There's no sense in my being there when they're just formulating tunes. Then Tow (Montana) and L went to racing school for the Denver Grand Prix. I raced, but then Tony couldn't go. Vince Neil won. He's a great racer. I did great. I came in seventh and I would have done better, but I fell asleep in class -just like the old days! Everyone else had been in races before except one guy. I was one of the few who didn't wreck the car!'

Backtracking, he admits that two months is not much time off between projects. But he also notes that Great White never enter the studio with pre-recorded ideas. The road offers up creative inspiration, but, he explains, "This band basically works under the gun. We do our best work under pressure when it's time to do it. We want to come out with a record at 'this time', set our own schedule, and do it. We started the basic tracks in August and began vocals in September."

In typical Great White tradition, *Hooked* features a couple of cover tunes: the Small Faces' *After Glow* and Angel City's *Can't Shake It*. Russell finds no reason why the band should eschew covers, quipping, "All our records have them — it keeps them from getting scratched!

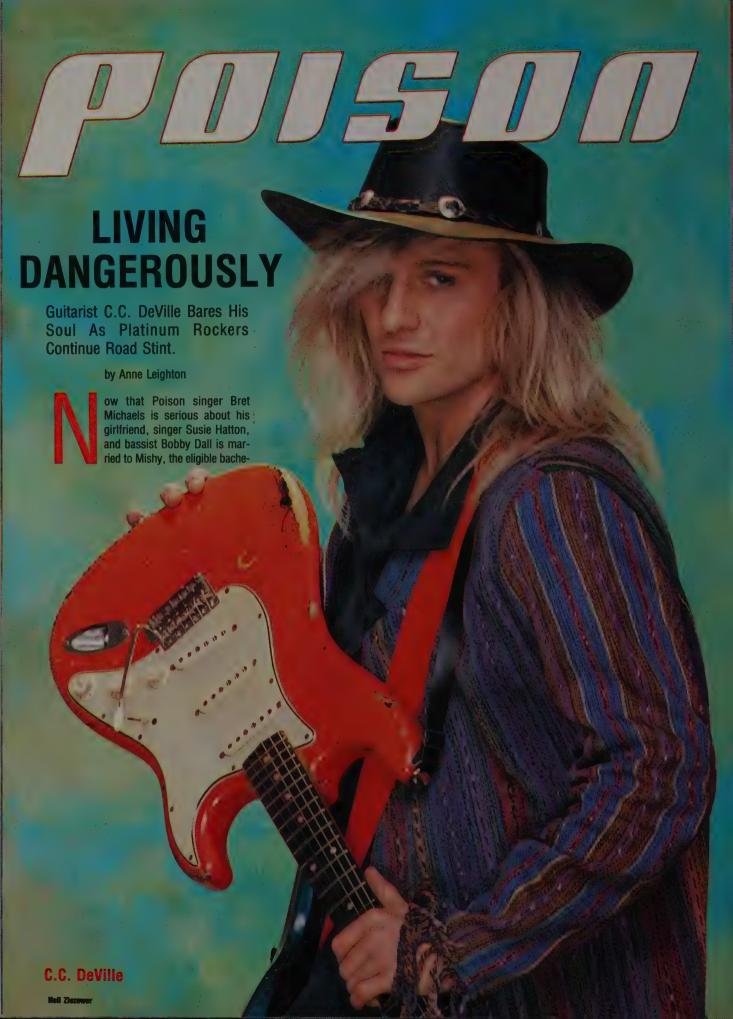
"If we find a song we like," he reasons, "and we think it fits the band, says what we went to say and we can make it our own, we'll do it. It doesn't matter where the music comes from. The point is putting out good material. I'm not here going, 'I'm the singer, I've got to write all the lyrics or I won't have accomplished my mission in life.' It doesn't matter. The point is putting out a good record that people can enjoy. When I listen to a song on the radio, I don't go, 'They didn't write that. I don't like it.' If it's a good song, it doesn't matter. The only thing that gets in the way is ego. That's why it bugs people. Fuck that. This is music. Let's have fun and make life more enjoyable."

He believes the group have truly found their niche in blues music and says this defines their sound because of, "The way we use it, adapting it to rock and roll and not trying to make it a Stones cover or mother Acrosmill. We take it to unopper extreme. We go turner back on this record to old runs original blues, than we did bottom, affect is something other bands aren't dollno. Cinderella is the only band I can transport of who is even in the same vain as we are right now, going back that far with their songs.

We ware doing blues before it was cool. I'll never knock any band that goes that way because it's who they are, but I will knock those who think it will bring them money to do. When you listen to a song, you can tell if it's heart and soul or formula: 'This salls now so let's do it.' Great White writes what we want, we hope it will be successful because we need roofs over our heads. But we won't sacrifice our integrity for the sake of a dollar. We have conviction.

Look 22 how many bands change their trop from your to your, album to album, makeup, no makeup. Leather, jeans, back to leather. They are more concerned with the visuals. I don't listen to the radio that much, so I don't even know what's hip. It doesn't matte. We want to sell millions of records, sure. Who doesn't? It would be stupid to say we don't. But first and foremost is playing the music we ten comfortable with making people feel good when they listen to it, and helping them to forget their work and cares for a while.

"The lact is, it doesn't matter how many records you sell. You're only as good as your new album. This band is not worried about, 'Let's sell ten million records and call it a career.' We want to be around ten years from now. We've had a career for eight years. We've seen bands come and go and we're just starting to get where we want. I'm going for the distance. This is not a sprint, this is the decathlon! I want longevity. If I had a hundred million dollars in the bank right now, I wouldn't quit music. I would do it because I love to play."



and guitarist C.C. DeVille. Right now Rikki a guy who is looking for some personal bus to find out what he's looking for in love

C.C. DeVille: What comes to mind, at first, definitely a very important thing. Yet I've had a few girlfriends who've been blond. So I don't know what it is I'm looking for passes a whole person. I've been turned off helplessly in love. I wish I was deep enough

HP: I'm sure you're totally loved now.

C.C.: Yeah. Yeah. I've always been pretty lucky with relationships. But because we're usually home about a week every three or in the motel room, which I don't think is true anymore. Unfortunately that's what the

HP: Be honest. With Look What The Cat candy story. With Open Up And Say . . . Ahh and Flesh And Blood, were you guys a little more subdued and not grabbing

C.C.: It's like everything that's new; you we're men, we're kind of stupid and stubthat. I don't get offstage and say, "Wow, I est not to do that. When you have a long and go screw the girl right next to you, no reason that you can't screw around; just person back home. It's not fair to you. There's no way you can go to bed at night and say, "I just got eight blow jobs." God

HP: Have you tried being 'the sexual mad

C.C.: In the beginning — yeah, but they weren't real relationships. So that's how I know. We got caught up in the adulation school, so you don't really know how you're these people saying, "C.C.! C.C.! Bret! Bret!" and it brings you up this elevator that makes you think, "Maybe I am spe-I'm a guitar player. The rock star thing

HP: Do women and guitars have anything

C.C.: No. I'd like to say they did. Guitars order to keep the balance, women have to with a relationship. I don't understand women, with them. And God creates these things and goes, "I want to make this woman tion here. They need each other and they're both stimulated by their differences as well ment. The guitar is a guitar. The only life I, bring into it is what I breathe into it, myself. self --- if anything. A woman is much bigger

HP: 'Unskinny Bop is dedicated to you.

C.C.: I wrote the music and Bret wrote the one day and I didn't know what the hell was never realized why he wrote the lyrics. I was caught with my proverbial pants down, I guess with two girls. But I don't remember

HP: Yeah, sure. Who caught you? Bret? C.C.: I think Bret walked in on me.

HP: You guys have no privacy from each

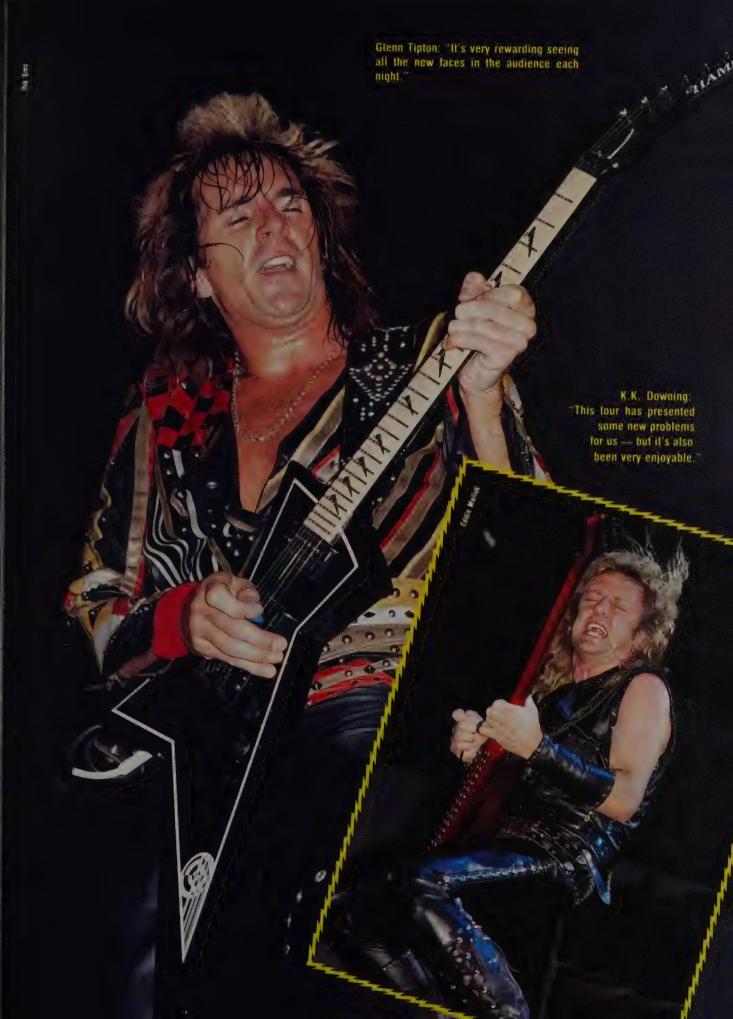
two years ago. Bret would have joined in.

HP: We heard you fought some personal demons over the past few years?

C.C.: Personal demons, oh god. I hate to use 'demons', 'cause that's program talk and I don't believe in the program. I don't I'll never stop anything for good. But when I realized I was partying every night and sleeping once a week, I decided to party once a week or every two weeks. There's comes a time when you grow and stop. These demons and addictions — I don't There's a lot of people that stopped or "once you're an addict you're always an addict." I don't know what an addict is. I can only speak for myself. I was doing it let me slow down." And that was it -simple as that. I never thought it was a problem. I think we made it bigger 'cause we needed press. At the time, Guns N' Roses were doing so good with their drugwho gets all the press for drugs," because I figured it was a cool thing. I don't drink all the time. I never thought of them as enjoy my life. I still write great songs and some of the songs I've written have become top 10 hits while I was fucked up. So there's

# LIVE ON STAGE







Decade Of Decadence.

by Jodi Summers

t seems rather appropriate that after five multi-platinum albums and umpteen successful singles that Motley Crue would honor us with A Decade Of Decadence - a retrospective of Ripple wine; sleazy women; and raucous, raunchy Crue songs.

The Boys' Room became a high school anthem. Vince Neil, in a drunken stupor committed vehicular manslaughter, and Motley fans rallied around them making the Theatre Of Pain record and tour the emotional comeback of the decade. And in Christmas 1987 when Nikki Sixx nearly died because speedballs stopped his heart, the group made a positive about face to sobriety, and rocked the masses with their most successful album. Dr. Feelgood. Since they

You want to know how I came up with the title. Dude Looks Like A Lady? Well, one night Vince Neil and I were hanging out. We were clubbing it around L.A., and it seemed like everywhere we went, kids kept coming up to Vince going, "Wow, sign this dude." After a couple drinks, the title just fell into my brain.

> Steven Tyler Aerosmith



When Motiey Crue first came out I thought they were getting a little bit too far ahead for the talent that they had at the time I think they are a vastly improved band now and they re very good in their own right. They we obviously proved that they deserve to be where they are I can't knock them I could have four or live years ago, but there again, we've all improved in four or live years. So good luck to them

Der Leppard

Tommy Lee and Nikki Sixx They ve lived through good times and bad over the last ten years.

It's amazing how loyal Motley Crue fans are. I would love to have that kind of fan support. After Razzle died in the accident and those other people were hurt. Motley Crue fans sent death threats to people saying. "Don't sue Vince Neil!" Don't dare touch our Vince!" That's pretty amazing.

Mike Monroe

When Motley Crue came out they were so uninhibited those guys just opened up doors for everybody. They just let loose and did what they wanted to do. They declared. "Have fun and don't hurt anybody."

Scotti Hill Skid Row

In history, when people look back on the 80s and think of rock and roll, one of the bands that's going to come to mind immediately is Motley Grue. Kids love them and parents hate them. They're great. Those guys have sure made their mark.

> Juan Croucier Ratt

Motley Crue really broke metal. When they came out on the scene, they had a tremendous impact and really opened the doors for everybody. Since they started, a lot of bands have been influenced by them.

Billy Dior D Molis

The last tour we did was the most successful tour we've done to date. We were 90 percent sellout all the time and it was amazing. The audience was about 75 percent leenage, which was great, it was the same audience that was a Motley Crue audience. An audience can't get any better than that It gives me a chance to avoid the nostalgia and be futuristic Alice.

Alice Coope

All of Skid Row are tremendous tans of Motley Crue. Those are great guys. We jammed with them up in Vancouver, and we sang on their album. Nikki called me up like two o'clock in the afternoon when we played there. He said. What are you doing?" And we said. "Nothing watching reruis of Leave It To Beaver and jerking off." So he goes. "If you're not too busy, why don't you round up the rest of the guys and come over and sing on one of our songs." I was like "Wow you've got to be kidding me. We'll be right there." All of the guys and I went down and sang on a song called Time For Change. It was great.

And then that night. Nikki and Vince and Mick came to the BC Palace and we jamined on Live Wire. It was great. That day was absolutely one of the highlights of my career.

Dave "The Snake" Sabo Skid Row



he Bullet Boys were advertised on the backs of comic books even before their attention-grabbing Smooth Up video made its debut on MTV in 1989. So comic books were the first thing we asked Jimmy D'Anda about. He's a comics fan from way back. and apparently the same folks own Warner Brothers Records (the band's label) and DC Comics. Hulk and Spiderman are the personal favorites of the Bullet Boys' drummer. In fact, the band's comic-book-style name comes from being "shot down" so many times in their career that these guys are their own superheroes — The Bullet Bovs!

The success the band enjoyed with their debut up created a lot of pressure for the group when they went into the studio again. According to Jimmy, however, the new album Freak Show, took so long to make that they virtually forgot about that pres-

this ploy as being in the Led Zeppelin tradition of writing songs which only minimally relate to their titles. The title track, Freak Show, is also a personal fave. Oh Me. Oh My is a song that was played on the road in an earlier form. Thrill That Kills is a song the Bullet Boys had written prior to recording their first album, only they have totally rewritten it now. Ripping Me is about being hurt by the government, by women, by people on the road, hell, by everyone! Jimmy says Hang On St. Christopher is the cut which will "strike people as really odd. We all just go, 'Whoa, I can't believe we did this. This is amazing.' And, of course, we've got the song that just makes people want to jump out of a building. It's called Hell Yeah and, oh man, we play that song at rehearsal and we just want to stop and start drinking beers."

go, 'Damn, I shouldn't have done that.' "

At the moment, the Bullet Boys are weeding through the bands that are out on tour to determine who they actually want to go out on the road with. "We're really going nuts," Jimmy said. "We can't wait to get out there. It seems like all we've been doing for the last year is waiting for one thing or another. First it was waiting to begin recording, then it was waiting to finish recording. Then it was waiting for the album to come out. Now it's been waiting to get on the road. Man, believe me, we're about ready to burst!"

While they wait the Bullet Boys are also preparing a home video for release with the album. It will include the first two videos they did for their debut LP as well as the newest video, along with tons of footage

sure. The first time they recorded, the band had only been together for two and a half months. They were living in "a dump" and according to Jimmy, were "all hungry to make it in the business and were all very pissed off. So that was the incentive right there. We had to get back to that on the second album."

For the first month and a half back in the studio, the guys did have trouble recapturing that creative mood. They sure had their share of problems. First vocalist Marg Torien had throat difficulties and then bassist Lonnie Vencent messed up his arm and couldn't play. "So," Jimmy says, "we had all this time to sit and reflect and that's when we finally said, 'you know what, man, let's get pissed off.' And we did, and we showed our producer, Ted Templeman, all the new stuff. He heard it and he kept saying, 'This is great; this is great; let's go and do it."

Another reason Freak Show was long in the making was that the band struggled to make every song on it the best it could be. "We just want to make sure this album is going to have people think, 'okay, we're going to respect this band now — they weren't a fluke.' "

D'Anda is so excited about the way the album finally did come out that he practically gushes when he talks about it. A song called THC Groove is probably his favorite. "THC" by the way, is not mentioned anywhere in the song, but the band justifies

# FREAKING

West Coast Crazies Aim For The Top With Freak Show.

All work and no play might make Jimmy. Lonnie, Marq and guitarist Mick Sweda dull boys, but they are certainly in little danger of that. Their recording sessions seemed to be a magnet for other bands — as well as for a few dozen of L.A.'s hottest babes. "We had a good time recording," Jimmy said. "It was kind of like a bunch of rock personalities getting together to just be stupid, just be comfortable enough around each other where they could just be dumb and not have to worry about everybody going, 'Wow, they're not being that cool.' It's like a bunch of four-year-old brats running around pulling people's toupees off."

Jimmy also recently got some of the guys from Pretty Boy Floyd so plastered they ended up puking their guts out. The Bullet Boys' drummer is chock full of tales of, uh, excessive fun: "Staying in L.A. is like being in a high school with lots of money. It's ridiculous. Everybody just runs around with money and drinks and parties. Especially if you're in a rock band. Sometimes the parties might not end for days. You look in the mirror one day and you look like you're about forty-years-old and you

from the road. The road footage includes a hilarious scene where a quy at a radio station is trying to interview the band but can't get a word in edgewise. And there are numerous scenes of what Jimmy describes as "hotels that we just demolished and had to pay all kinds of money for." It takes a moment for it to sink in that Jimmy has just said that the Bullet Boys have video taped themselves trashing hotel rooms. Pretty scary. But, hey, haven't all the great rock bands wrecked their accommodations? Even the not-so-great bands?

Jimmy's dark eyes flash when he says he believes the Bullet Boys will be kicking ass for a long, long time. He really has faith in the band and in the strength of its four members. He also has faith in the groups' fans — especially the female ones who seem attracted to these L.A. wildmen like moths to a flame. The thing he finds most upsetting is being put in a position where he almost has to be mean to avoid sex. "I love talking with the girls, but, if they want sleazy sex, they can go see someone else. Sex that's only fun for a few hours one night is not really worth it. I might as well masturbate. I love to have sex, but I'd rather have sex that's good for months and months . . .

That sensible attitude seems to permeate everything the Bullet Boys do. "We were all brought up with common sense and a positive outlook," Jimmy says. "Like you don't hit a person when they're down - there are negative parts in rock and roll, and that's fine, but you need to have the positive too. We are that positive element, and we aim to keep it that way." 

□

# IT'S A DOG'S LIFE

All photos by Annamaria Di Santo



Kip Winger knows who his best friend is!

Well, our tavorite rock and roll dog, Rugby, knows exactly what that feeling is like. No rock star worth his weight in dog biscuits would dare release an album without first having his picture snapped with ol' Rugby. Bon't believe us? Well, check out these pictures — you'll see it is, in fact, a dog's life!

At loast there's one pretty face in this picture of Danger Danger. (Rugby made us say that!)









t's almost too easy a shot at the rock community to say that everyone involved in the music business is either a beggar or a thief. That would be too jaded, too sardonic even for the hallowed pages of Hit Parader. But just ask the members of the new band Beggars & Thieves how they got their name, and they'll be the first to tell you about some of the characters they've encountered during their years of struggle. Even more importantly, vocalist Louie Merlino, bassist Phil Soussan, drummer Bobby Borg and guitarist Ronnie Mancuso, admit that they did their fair share of begging and thieving during the lean times. It was those experiences that convinced them to write the song that would emerge as the band's namesake, as well as their debut single.

"That song alls the story of how we had to struggle to get our record deal. Merlino said. "Begyars & I eves is about the things you've gut to do to survive, and the people you ment along the way. But it's also about all the people all ovur the world who run around begging and stealing and doing whatever it takes to get on in the world. What they don't seem to understand - and something we learned - is that you have to po sess the desire and the talent to make it without any in ks. Nothing course easy, no hing curity tree."

Thirds certainly haven't come easy for Beggar & This While the band has only been together as a unit for a little over two years, the band's roots stretch back almost five years to when Merling first booked up with Mancuso in a Los Angules-based band called Modern Design, which so happened to feature future Slaughter Lissist Dans Strum. Despite the fact that the hand was offered a number of small but substanti record deals, they broke up before they ever managed to make it into the recording studio, leaving Mancuso and Merling omewhat high and do

"That was a frustrating time for us," Merling said. But I 12d almost survived through a ton of other bands, and I had lived in L.A. when I first moved from my home in Buffalo on \$80 for about a month. So tough times were nothing new. I moved to New York to look for work while Ronnie stayed in L.A. But we knew in our hearts that one day we'd get back together."

As it happened, Merlino's New York experience, during which he briefly joined a band with future Winger guitarist Reb Beach. convinced the singer that it was time to form his own band. He quickly called up old friend Mancuso and convinced him to move to New York. Almost immediately the pair realized they had made the right decision. writing a series of songs that were far superior to anything they had done before.

Soon they recruited a drummer and bassist and hit the local club scene. Amazingly, eight shows later they had landed a major label deal.

"As soon as Ronnie got to New York we started writing," Merlino said. "We knew the band we wanted to start had to be based on songs, not image. We realized that we had a natural affinity for one another that we hadn't found with anyone else. That's the moment Beggars & Thieves was born. But we did things a little differently. The standard thing at that time would have been to go into the recording studio and cut a demo tape of the songs we had written. We decided not to do that. Any A&R guy we'd meet, we'd invite to our next show. We told 'em to check us out live. It worked!"

Beggars & Thieves unusual approach to getting sig at certainly did work, but after landing their deal Murino and Mancuso realized they didn't really have a band. They still needed to find a hassist and drummer who shared their artistic vision. First to come aboard was drummer Bobby Borg;



## DOWN N'

New Unit Blends Blues Energy And Rock Passion On Debut Disc.

by Ro Andrews

who was introduced to the band by a multiple friend. At first both Merlino and Mancuso were a little wary of the mild-mannered skin-beater, but once he got behind his kit, they knew they had found their man

"We knew we needed a monster drummer," Merlino said. "We were in a rehearsal hall in New York, and Bobby came down to audition. He was recommended to us by a friend, and you know how those things usually work out . . . they don't. But Bobby started beating the hell out of the house kit; the bass drum was flying and falling over. I said, 'Stop! I can't tell how well you play. You could be John Bonham and I wouldn't know it.' So Bobby went up to his home in Boston and came back with his own drums. When he started playing after that, we loved it! He was technical, yet he was wild - he was perfect for us."

The last piece in the Beggars & Thieves puzzle came together when Mancuso and Merlino ran into former Ozzy Osbourne bassist Phil Soussan at a music industry convention in Los Angeles. Amazingly, they really weren't aware of who he was or of his past musical history. They just realized they liked Soussan and wanted to work with him.

"People are really surprised when I tell 'em that I really didn't know all the things Phil had done when we first met," Merlino said. "I didn't know about Ozzy, or his time with Billy Idol or the work he had done with Jimmy Page and he didn't go out of his way to bring it up. Phil's a guy who's got his ego very much in check. All we knew was that he was a very respected bassist, and a very nice guy. As it happened, he showed up at one of our rehearsals as a favor to a drummer who was trying out for the band. We weren't even expecting him. To us he was just the guy we had met at the convention a few days earlier. We didn't hire the drummer, but we knew we wanted Phil in the band.

Once the four-man unit was solidified, the band sut out to find just the right people to work with on their debut LR. Their tages and caught the ears of Steve Thompson and Michael Barbiero, who just so happened to be the hottest production team in the business after working on recent albums with Guns N' Roses, Cinderella, Alice Cooper and Tesla. The band was obviously impressed by their body of work, and Thompson and Barbiero were equally impressed by Beggars & Thieves. A mutual admiration society was formed.

We listened to their mixes against records by other producers, and we realized that they were really the best," Merlino said. 'We agreed to work together, so we all went into the studio and began working on the album. We had a lot of songs ready, and the toughest thing was deciding which ones to concentrate on. Steve and Michael were a big help in that department. We had Love Junkie, which we had written with Desmond Child, who's worked with everyone from Aerosmith to Kiss, and No More Broken Dreams, which was the first song Ronnie and I wrote when we got together. They all made it onto the record, and I think they give a good overall view of what we're about. There are some real hard rockers, some mid-tempo things and a few real bluesy numbers like Your Love Is In Vein. Together they're what Beggars & Thieves are all about, and now our goal is to steal a little attention." a



SHOOTING STAR

ou've all heard about bands that ' "break the mold." Well, the Bang Gang don't just break that mold, they blow it to bits! Bringing such unusual elements as horn sections, female backup singers and pyrotechnic-filled live shows into their hard rockin' world, these Seattle rockers have emerged as one of the most talked-about young bands of 1991. Vocalist Jet Silver, bassist Scott Earl, quitarist Kiartan Kristoffersen, drummer Achon Inc and quitarist/saxophonist Scott Stevens insist they didn't set out to shake up the music scene. They simply want to play rock and roll.

"Nobody ever said that rock and roll had to be played a certain way," Silver explained. "We're combining some classic elements that we've loved with some entirely new things. That's what it's all about. Why just do what's been done before? And why not at least acknowledge the things that have turned you on?"

After forming in Seattle in mid-1989, the



of L.A. in hopes of raising a few industry eyebrows. Their high-energy shows and hardhitting sound did just that. When their 12song demo tape started crossing the desks of some industry bigwigs, the race was on to see who would get the boys to sign their names on the dotted line of a record contract. They're currently putting the finishing touches on their debut LP, which will include such tracks as Be A Model (Or Just

Thrill.

"We're real excited that a lot of people are talking about us." Silver said. "And we're even more excited that what they're saving is good. We like to think that we've got something interesting going on here. and it won't be long now before we let everyone in on exactly what we have in store for them. I hope they're as excited about it as we are."

### FAIR GAME

o any of you rockers out there remember Ron Keel, the long, lean frontman who lent his last name to a moderately successful L.A.-based metal band a few years back? Of course you do! And some of you have undoubtedly begun to wonder whatever became of ol' Ron. Well, the answer is that the always inventive vocalist has come up with something a little different for all of us, a band called Fair Game. It isn't that the group's music is particularly revolutionary or that Ron's approach has wandered far from its metallic roots. It's just that Ron has decided to surround himself with four very attractive, very talented young women in his newest venture. While that may be every man's secret fantasy, Ron Keel has turned that into his professional reality

"I didn't want to try and recreate Keel." he said. "We had a real brotherhood. You can always go out and find players, but you can't go out and find new brothers. So I hit upon the idea of trying to find some sisters instead of brothers. Joan Jett had played some solid guitar on Keel's Final Frontier album, so I know that women can play some serious quitar. What I had in mind hadn't been done before, so that was intriguing."



To put his new project together, Ron slowly and steadily searched for the right women for the job. First aboard was drummer Stephanie Leigh who was then joined by bassist Janna James, guitarist Eva Marie and guitarist Tina Listo. Keel guickly sequestered his new unit in a local garage where they proceeded to bang out as many tunes as they could. After almost a year of work, Keel finally felt he was ready to unveil his new creation. He's now done so via a three-song EP which he hopes will soon land the band a major label deal.

"I didn't make a real mental commitment to this band until I had been in a garage with these women for eight months, sweating out tunes and working real hard. I really pushed them to the limit, and when they responded like real pros, I knew we had something real to get excited about. This band has the passion and energy of a woman and the strength of a man's voice. It's the best of both worlds. I know I'm gonna catch 

# **CELEBRITY RATE-A-VIDEO**

by Charley Crespo

# CHILD'S PLAY

here's no better way to interview a band than by sitting around the old boob tube talking about other bands! On their own, the guys in Child's Play say they listen to Love/ Hate, Sinead O'Connor and "anything we get for free." We were able to round up the guys while the band was in New York promoting their debut album. We told vocalist/ guitarist Brian Jack, lead guitarist Nicki Kay and bassist Idzi that they could say anything they wanted to say about these videos; drummer John Allen only stopped for a hot minute.

### Decadence Dance. Extreme

Brian: This video is better than the first two they made. It makes you as dizzy as our video. It looks like Paul Stanley singing and the guitar player looks like the guy from Faster Pussycat. That shot of the guy in the swimming pool is cool. Is that the same headband he wears in all their videos? Idzi: I like the mud stuff. The singer's got a lot of teeth.

**Nicki:** A decadent video. The guitar sounds great.

Waiting For An Angel, Nevada Beach

**Brian:** The lead singer looks like C.C. DeVille's older brother. Pretty political; I guess it's all about oil spills. It'd be cool for a black & white TV.

Nicki: What's the hype?

### Why Do You Think They Call It Dope, Love/Hate

Brian: Idzi can do that.

Idzi: Only on Wednesdays. I like this. I like the cinemascope. The colors are great. I haven't seen anything like this in a long time. The song's got a lot of attitude. I wonder if they were high when they did this. Nicki: I love this. I love the cinemascope.

### I Wanna Be Your Man, L.A. Guns

Idzi: Isn't this the same set for some other video?

Nicki: The Black Crowes'. I like the colors for this video.

Brian: I like how they keep the same set



for each video. I like the film they use that washes out their craters. We could use that.

### Cowboys From Hell, Pantera

Idzi: I guess it's in "E," right? It sounds cool and driving.

**Brian:** That voice is like Inspector Gadget talking.

Idzi: That was the cowboy from hell.

Brian: They can tour with Faith No More

or the Red Hot Chili Peppers.

Nicki: Or Metallica or Wrathchild.

### We Die Young, Alice In Chains

**Brian:** Good editing; the smoke's all there and then it disappears.

### Switchblade Serenade, Spread Eagle

**Brian:** That's a cool 501 jeans beginning. It looks like it was a fun video to make. I wonder if the cop scene was real. That's good clean sex, violence and rock and roll; they cover all three bases on that.

Idzi: Cool voice.

### The Shrine, Toranaga

Nicki: There's a law that says that if you're

a drummer, you have to own and wear a Zildjian T-shirt, and this guy's got one.

John: I was locked up once because I didn't have one.

**Idzi:** I wonder if it speeds up at all. Oh. Same riff, only faster.

Brian: Hit the fast forward.

Nicki: Sorry, guys.

idzi: See you at the Chrysalis Records office party.

### Callin' All Girls, Eyes

Idzi: Another girl video.

Brian: They want to confuse you, like which is the guy and which is the girl?

Nicki: The singer's got a good voice.

### I Don't Love You Anymore, The London Quireboys

Nicki: He's a good-looking guy. I didn't think they would go to this as the second single

**Brian:** The chick's pretty hot looking. She's probably seven feet tall and he's four feet

Nicki: We have no room to talk. They're as short as we are. □



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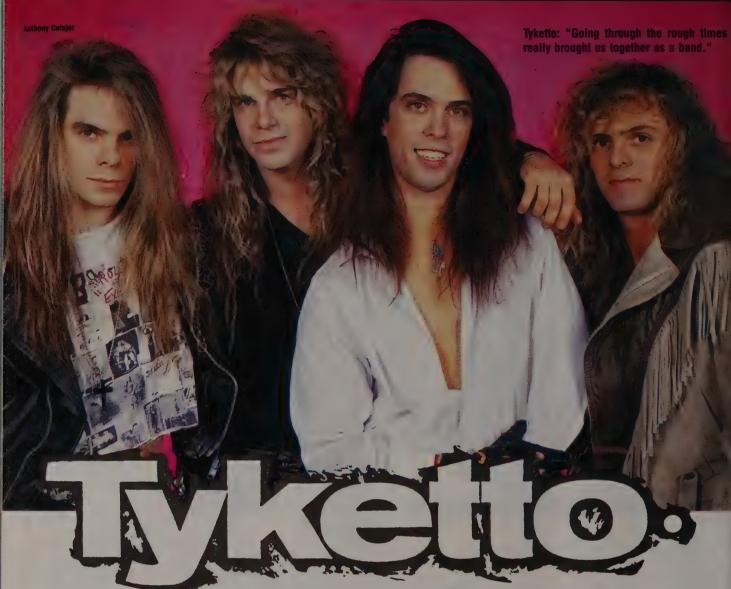
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ock and roll's all glamour, bright lights, parties, babes and limousines, right? Sure it is. We've all read about the latenight derring-dos of Sebastian Bach, Bret Michaels, David Lee Roth and Vince Neil. It makes sense. If you're in a rock and roll band, especially one signed to a big-time record label, you've got the world by the balls — it just has to be.

Unfortunately dreams and reality rarely walk hand-in-hand. If you need proof of that just talk to the members of Tyketto, a group who've put up with more than their share of difficulties to get their shot at major league success. Vocalist Danny Vaughn, drummer Michael Clayton, bassist Jimi Kennedy and guitarist Brooke St. James have certainly paid their proverbial dues to the gods of rock and roll over the last three years. But now with the release of their aptly titled debut LP, **Don't Come Easy**, it seems that Tyketto may finally be on the verge of success, having overcome a myriad of problems.

"We did go through some rough times — some real rough times," Vaughn explained. "We all lived together in one room in Michael's house in Staten Island, New York. Between us we didn't have any money, our equipment really sucked, and we didn't even know the first thing about getting a manager or landing a gig that would pay us. But living like that really brought us together. It was a crash course in playing and living together. It turned us into a family. It gave us the determination to survive anything."

By surviving their tough times together, the band was able to develop a single-minded attitude that has imbued their debut album with a style and class too rarely heard in the rock world these days. Such tracks a Forever Young, Wings and Lay Your Body Down prove that Tyketto have all the ingredients needed to make a major mark on the rock world. On top of that, it doesn't hurt that they've got the hit machine of Geffen Records (home of Guns N' Roses, Aerosmith and Whitesnake) backing them up. All-in-all it seems that this is one band

# TAKIN' CARE OF BUSINESS

New Rockers Cause A Stir As Debut Release Races Up The Charts.

by Frank Harper

who soon may be ready to trade in their single-room lifestyle for some penthouse views.

"We don't follow any formulas because our styles are so different as individuals," Vaughn said. "When you put us together to write a song, you don't know how we ended up where we did or what kind of song we're going to end up with — we

don't know either. That's part of the fun of Tyketto. We surprise ourselves all the time. We know what a Tyketto song is, but we can't write one on purpose."

"The songs sound the way we are," Clayton added. "Everything we write is built around melodies, not just riffs. People relate to the stories we tell on things like Seasons and Burning Down Inside. When people hear them they relate to them and believe them, which is what makes them good songs. On one hand we have a song like Wings that gets the 16-year-old girls screaming, and on the other hand we have Strip Me Down which appeals to another kind of girl — the kind that, well, sticks around after the show. Of course that's a side of the band we never brought home to my mom's house."

Tyketto's three year assault on the rock world got its first big boast when the band recorded a demo tape on a small four track machine that proceeded to catch on fire soon after the band finished recording three songs. (Perhaps the group's music was too hot for their own good.) When that tape made the rounds of local New York club owners, Tyketto was offered a few smallpaying gigs. Realizing that they had to start somewhere, the band took the offers and soon emerged as one of the New York area's hottest club attractions.

Understand, however, that it wasn't like the members of Tyketto had no previous professional experience prior to those early gigs. In fact, Vaughn had recorded an album and toured extensively with one of the versions of Waysted before that band's demise in 1986. His first gig with that band was in front of no less than 15,000 fans in Tel Aviv, Israel. So Danny, for one, certainly wasn't overwhelmed by the chance to step out in front of a few dozen drunk headbangers in a New York dive on a late Friday night.

"We welcomed the chance to get on any stage we could," Vaughn said. "We just wanted to show what we could do. We felt that if we had the chance, and that if we could just get in touch with the right people, then we'd be on our way. It wasn't quite that easy, and it took us a little longer than we had planned, but looking back, it was certainly worth it."

The band's first three years were spent honing their songs, looking for industry contacts, and trying to make ends meet. While their songs began to come together beautifully, the other two elements in their lives — the contacts and the money — always seemed to be just out of their reach. But just when they were beginning to get a little frustrated, questioning if their big break would ever happen, fate stepped in. Two members of Geffen Records' staff spotted

the band and quickly moved to sign them to a deal. While the band probably would have paid the label for the chance to record by that point, they gladly took the hefty advance and set to work recording **Don't Come Easy**.

"We never really doubted that it would happen for us eventually," Vaughn said. "But I think anyone could understand that after a couple of years of really struggling to get by, you begin to wonder when that break's gonna happen. But when we got the chance to sign with Geffen, we jumped at it. We knew their track record, which has been really incredible. They're probably the hottest label in the world, and we're obviously thrilled to be working with them. They've been great to us, and now we want to show them that their confidence was well founded."

If the initial public response to **Don't Come Easy** is any indication, then Tyketto
are certainly well on their way to paying

back the folks at Geffen in-full. Already the album has begun making some serious headway up the sales charts, and the band is about to embark on their first national tour. Certainly playing some of the world's biggest arenas will be a far cry from some of the low-paying gigs in dingy night spots that the band was forced to hang out during their early days. But after all they've been through, the boys feel pretty confident that they'll be able to adjust to backstage areas where lights actually work, toilets actually flush and food doesn't crawl off the plates.

"We're really looking forward to getting out on the road," Vaughn said. "I had a taste of it with Waysted, and I'm ready for more — especially with these guys, my three best friends. I've tried to give 'em a taste of what they can expect, but after a while I just told 'em, 'You'll just have to find out for yourself.' When things don't come easy, you just appreciate 'em a hell of a lot more when you finally get 'em."



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# INDIE REVIEWS

by Danielle Dowling

RATING SYSTEM: \*\*\*\*\* = excellent \*\*\*\* = very good \*\*\* = good \*\* = fair \* = poor

#### Carcass. Symphonies Of Sickness

Do thoughts of charred flesh and disemboweled cadavers make your brain explode with delight? Perhaps you need to seek some psychiatric help. But in the mean time you may want to check out Carcass' latest release. Symphonies Of Sickness. The album cover alone, which consists of a collage of charred and/or deformed body parts. will instantaneously gratify those of you who enjoy spending nights cuddled up with a medical textbook that graphically depicts third degree burns, bowel implosion and dismemberment. But what may appease your deranged taste buds the most are the lyrics. You can't go wrong with titles like Swarming Vulgar Mass Of Infected Virulency and Crepitating Bowel Erosion. And to top it all off, the collective vocals of bassist Jeff Walker, guitarist Bill Steer and drummer Ken Owen sound like a chorus of corroded vocal chords. Perhaps the music is a bit typical of the thrash/death metal genre, except for the excellent grunge of Ruptured In Purulence and the interesting guitar solo on Exhume To Consume. An interesting fact to note is that Owen is a pre-med student, leaving one to ponder what his bedside manner will be like. Rating: \*\*\*

#### Entombed, Left Hand Path

Morbid. This word best describes the essence of Entombed's debut release, Left Hand Path. It seems to revel in morbidity. as evidenced by song titles such as When Life Has Ceased and Abnormally Deceased. which brings to mind the thought that most death metal bands are morbid - wouldn't it be funny if a death metal band chose to use topics like love, peace and birdies instead of death, decay and rotting? Entombed can even be morbidly funny, as they are on Supposed To Rot, although it is not clear whether they intended to provide for a chuckle or two with this tune. The music is intensely aggressive at points. Abnormally Deceased begins with some excellent grunge bursting into absolute mayhem and the title track has a memorable melody. But at some points, the music raises that fatal question, "Haven't I heard this before?" Rating: \*\*\*

#### Mucky Pup. Now

Bloom County fans may be familiar with Mucky Pup. Their hardcore ballad about a malodorous romance entitled U Stink But I Love You was released on a flexi-disc which accompanied the book, Billy And The Boingers - Bootleg. But that was then, this is Now, which besides being a noun that indicates time is also the title of Mucky Pup's latest release. The album offers a pleasant mix of musical styles. There's the straightforward, hard edge of Face and Hotel Penitentary, the soft, mellow jazz of My Hands. Your Neck and the hard hitting funk of Mucky Pumping Beat and Baby. While the thrash/funk mix is nothing new. Mucky Pup keeps it from going stale. There's even a love ballad on this album entitled To Be Lonely. The song's jazzy progressions keep it from falling into the cliche trap. However, be careful! The outrageous humor of songs like Hippies Hate Water, Three Dead Gophers and She Quieffed may cause some people to implode with laughter. It could be messy.

Rating: \*\*\*\*

#### Morbid Angel. Altars Of Madness

Say you love Satan! If such a suggestion makes you vomitously ill, you may want to steer clear of Morbid Angel's latest release. Altars Of Madness, Unless, of course, you can ignore the lyrics and concentrate on the music, which although not exceptional is worthy of respect. Their sound is as tight as Jesse Helms' buttocks and they progress nicely from one frenetic pace to another. At times, the music becomes very typical of its death/black metal genre — the vocalist croaks rather than sings the lyrics, the rest of the band plays at breakneck speed, etc. . . . You think to yourself, "Slayer has done this before," but then the group will throw in original bits, like the distortion on Suffocation or the marvelous chaos of Blasphemy, that make you think, "Hey, that's kind of cool." Even the lyrics have their merits. In a sense, they evoke images of a medieval world, albeit an evil one where darkness is eagerly embraced. But what can you expect from a group whose lead guitarist believes himself to be a vampire and has his last name legally changed to that of a demon. Now isn't that special? Rating: \*\*



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85/Psychedelic Eyes

77/Sensible Shoes 90/She Talks To Angels 95/Stranded

88/Tainted Angel 74/Train Train

77/War Ensemble 90/We Are Finding Who We Are

#### TRAIN, TRAIN

As recorded by Warrant

SHORTY MEDLOCKE

Train. train Take me on out of this town Train, train Take me on out of this town That woman I'm in love with Lord she's Memphis bound.

Leavin' here I'm just a raggedy hobo That woman I'm in love with Lord she's got to go.

Goodbye pretty mama Get yourself a money man Goodbye pretty mama Get vourself a money man Take that midnight train to Memphis Lord leave if you can Take that train to Memphis Lord leave if you can.

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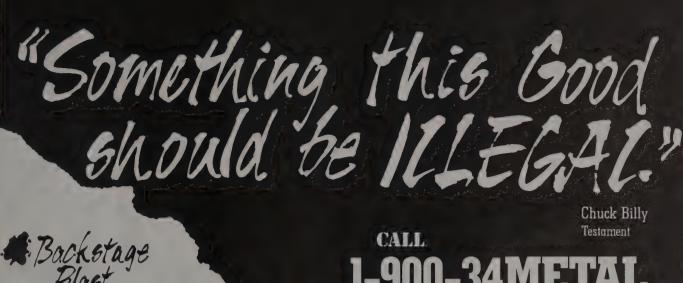
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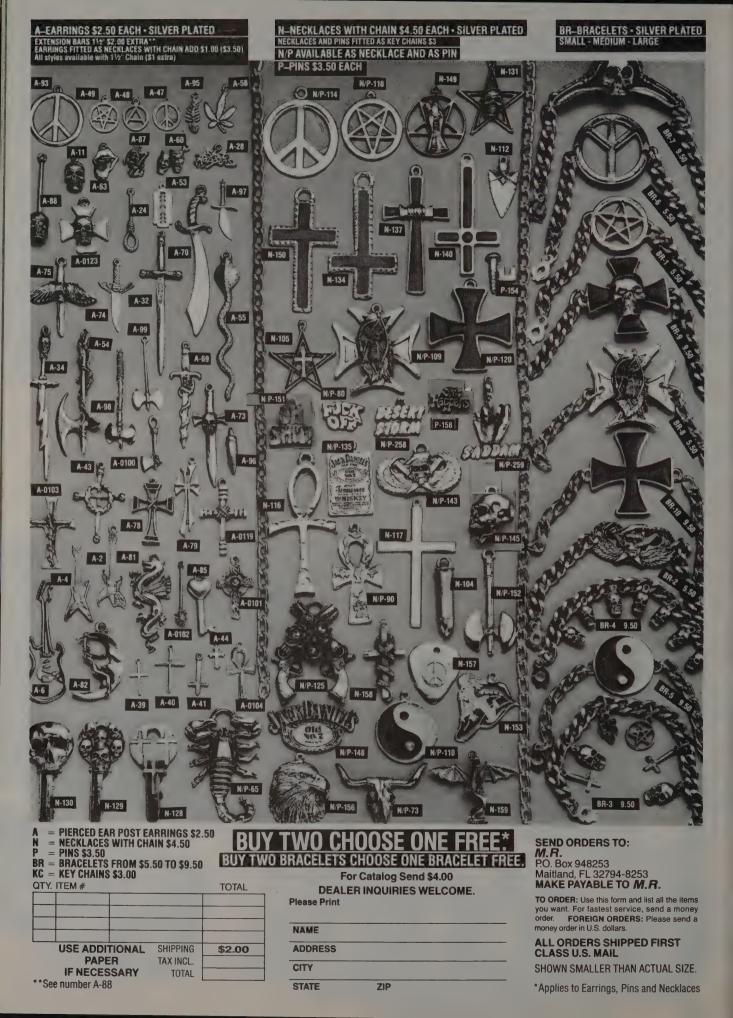
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#### WAR ENSEMBLE

As recorded by Slayer

TOM ARAYA JEFF HANNEMAN

Propaganda death ensemble
Burial to be
Corpses rotting through the night
In blood-laced misery
Scorched earth the policy
The reason for the siege
The pendulum it shaves the blade
The strafing air blood raid.

Infiltration push reserves
Encircle the front lines
Supreme art of strategy
Playing on the minds
Bombard till submission
Take all to their graves
Indication of triumph
The number that are dead.

Sport the war, war support The sport is war, total war When victory's a massacre The final swing is not a drill It's how many people I can kill. (Repeat)

Be dead fiend from above When darkness falls Descend onto my sights
Your fallen walls
Spearhead break through the lines
Flanked all around
Soldiers of attrition
Forward their ground
Regime prophetic age
Old in its time
Flowing veins run on through
Deep in the rhine
Center of the web
All battles scored
What is our war crimes
(Era forever more . . . war).

Propaganda war ensemble Burial to be Bones shining by the night In blood-laced misery Campaign of elimination Twisted psychology When victory is to survive And death is defeat.

Sport the war, war support
The sport is total war
When victory's a massacre
When victory is survival
When this end is a slaughter
The final swing is not a drill
It's how many people I can kill.

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#### SENSIBLE SHOES

As recorded by David Lee Roth

PRESTON STURGES DENNIS MORGAN

I got a fast car Go cruisin' down the highway A corvette stingray Do it my way.

Got a good job
I'm makin' lots of money
So why 'm I lonesome honey
The gypsy said the problem with
you
You need some sensible shoes.

Look at this black book It's loaded with phone numbers Potential lovers New worlds to discover.

You would think I Would really have it made now New ray band shades But I'm a heartache on parade now I walk around with the blues I need some sensible shoes.

Sensible shoes
Ones that will lead me back to you
Sensible shoes
You're the only lover who was ever
true
I need some sensible shoes.

But they don't know
And they can't see
How I'm hurtin' how I'm empty
Lost my soul when I walked out on
you
I need some sensible shoes.

Sensible shoes
Ones that will lead me back to you
Sensible shoes
You're the only lover who was ever
true
I need some sensible shoes.

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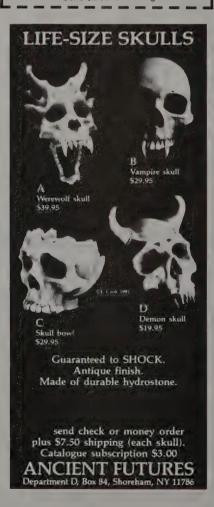
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When you wake up in the morning And you're lying in my bed Do you think of me How I made you scream Was an all night love affair Are you ready (I'm ready) So Mary go 'round again Would a lollypop get you back on

I'm the candy man your friend I got a hunger for affection I iust can't get enough Read you baby like an open book Now the doctor's in let me take a look

Say yeah, yeah it's all right.

I got a bad, bad reputation Bad, bad reputation.

When you step into the spotlight You're a cherry red machine Wanna touch vou Wanna taste vou Wanna kiss you inbetween Your legs say action Your body's built for speed I know what I do for you Won't you do the same for me Did I mention my intentions I just can't get enough You can huff and puff Try to blow me down But the big bad wolf is back in town Say yeah, yeah I bite.

I got a bad, bad reputation Bad reputation.

Ever heard the story (say it's true) 'Bout a travelin' man (been around) He could have any woman (welcome

In the palm of his hand (lay her down)

She could never fight it (no she wants it)

'Cause you know she needs it so bad Yeah, yeah, yeah Bad. bad reputation.

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8 CINDERELLA
9 DEF LEPPARD/Logo
7 DOORS/Blue Logo
5 EXODUS/Logo
0 FAITH NO MORE/Logo
0 AGREAT WHITE

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9 KISS/Logo 7 L.A. GUNS 2 LED ZEPPELIN/Logo 4 LED ZEPPELIN/Stairway 4 MEGADETH/Logo 2 METALLICA/Splash Logo 7 METALLICA/Justice

- 4 LITA FORD Guitar Posed 5 MEGADETH Hangar 18 6 METALLICA Collage 6 METALLICA Collage 6 MOTLEY COLLE Portrait 6 OZEY OSBOURNES Sign 7 POISON Gold 6 OUEENSRYCHE Collage 5 SAM FOX Looking/Topless 5 SAM FOX Looking/Topless 5 SAM FOX Logar/Topless 5 SAM FOX Longene 5 SAM FOX SOM POTITATION OF THE POXICE OF THE POXI

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DOORS/In Shadow
FASTER PUSSYCAT/Group
GUNS 'N ROSES' Posed
HANOI ROCKS
HEART/Grp/Windows
JIM MORRISON/Live Mic
JOAN JETT/Solo Guitar

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ALICE COOPER'S Babies
ANARCHY
ANTHRAX/Don'T Look At Me
ANTHRAX/Lightning
ANTHRAX/Lightning
ANTHRAX/Parsistence
BL, CROWES Blues (Blood
BD, JOW) BLIZE Of Glory
CINDERELLA/Shelter Me
CUPER-Mixed UD
DAMN GANKES(Group
DAMN GANKES)
DAMN GROUS TOYS: Skulls
DAMN GANKEROUS TOYS: Skulls
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DANGEROUS TOYS: Skulls
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ERIC CLAPTON-Face Photo ERIC CLAPTON-Face Photo EXODUS-Tross Waltz PEXODUS-Tross Under Parade PAITH NO METABLE Parade PAITH NO METABLE PLASS VARTOUS Group FAITH N MORE Underpants PAITH N MORE UNDER UNDER PUSSY VARTOUS PAITH OF METABLE PAITH OF

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T-6 Metallica





T-8 Metallica



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T-114 T-50
Black Crowes Faith No More









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T-15 Slaughter











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T-25 AC-DC



T-26 AC-DC



T-205



T-28 Ozzy Osbourne

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T-29 Ozzy Osbourne















T-35 Pink Floyd

















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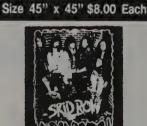
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  X-14 Aerosmith
  X-15 Testament
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  X-18 Doors
  X-19 The Who
  X-20 KISS
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"Doors"
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#### **DEVIL'S PLAYTHING**

As recorded by Danzig

GLENN DANZIG

Love is a flame A devil's thing A violent storm About to be born Just look in these eves See all the lies All these things you see You cannot denv.

And this flame That burns inside If you get too close Burn you alive Just look in these eyes And see if they lie All these words I speak You cannot deny.

Got a light Shines on me Gentle light It will never be See the flame In my hands If you play with fire You're playing in hell.

Devil's plaything In my hands If you don't want pain You don't understand.

Got a light Shines on me If you wanna touch flames Come unto me Got a flame **Burns** inside If you don't wanna burn Just walk on by And the pain You're feeling now Is nothing compared To the pleasure I hide. (Repeat chorus)

Got a flame In my hand If you don't want a fire Step out of my light Walk on by Just look away 'Cause if you're on my path You're better off dead. (Repeat chorus)

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#### **PSYCHEDELIC EYES**

As recorded by Electric Boys

**CONNY BLOOM** 

The first time that I saw her
I stood on a bridge at night
I would've jumped into the water
If she'd said jump into the water
I was paralyzed when I saw those
starry eyes

Two beams lit up the bridge like a Mazaratti

Just about to roll me over God I wish she would 100 mph would feel so good.

She came up to face me n' said
Do you wanna play my game
I tried to talk in a state of shock
Couldn't even say my name
She was very different and when
she looked at me
I saw those eyes unearthly wise
Flashing like a color TV
I thought I must be dreaming
But no it's not black n' white
Or I guess I must be seeing Picasso's
sight.

She's got psychedelic eyes (She's so colorful) Psychedelic eyes (She's phenomenal).

Green and yellow Indian red Paint my body with the holes in your head Funk me dirty funk me raw 'Til my body can't take no more.

The first time that I saw her
I stood on a bridge at night
I would've jumped into the water
If she'd said jump into the water
I was paralyzed when I saw those
starry eyes

Two beams lit up the bridge like a Mazaratti

Just about to roll me over God I wish she would 100 mph would feel so good. (Repeat chorus)

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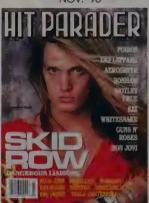
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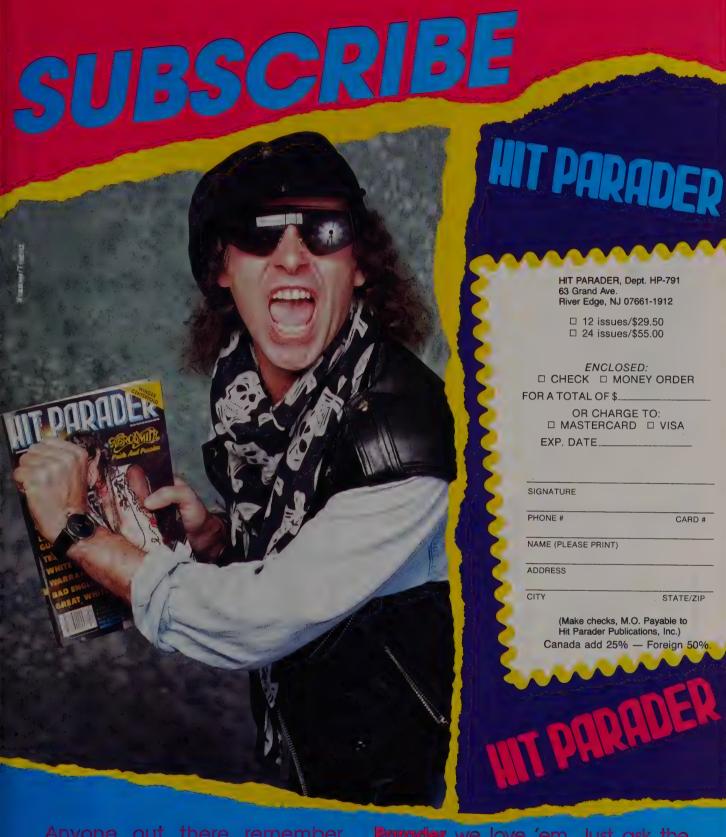
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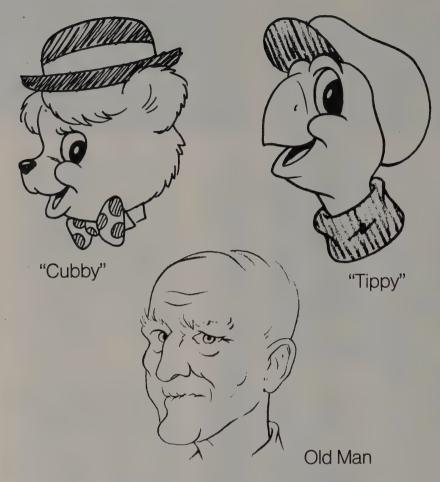
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Anyone out there remember Arachnophobia from last summer? Then bet'cha didn't know that the Scorpions are Arachnids too! Consider that your science lesson for today, but instead of being phobic about Arachnophobia, here at Hit

Parader we love 'em. Just ask the Scorpions' Klaus Meine. We love him and Klaus loves us. "Hit Parader was the first magazine in America to write about the Scorpions," Klaus says. "But I read it even when they don't have a big color feature on us."

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#### TAINTED ANGEL

As recorded by Southgang

**BUTCH WALKER** JESSE HARTE DESMOND CHILD

She's a small town high school homecoming queen only seventeen The kind of girl that the boys would love to bring home to mama on a diamond ring Oh yeah and ev'rybody knows she's daddy's little baby She's the apple of his eve And if he knew I took her He'd take that paradise now she's

Tainted angel My love had took her wings away Oh yeah she was made in heaven But the devil got his way ooo got his

She was pure as fallen snow But she melted just like ice When I took that little angel With the fire in her eyes Tainted angel ooh my tainted angel, angel.

She was shy until I pulled down the blinds va know what I mean Well it was like drivin' in a brand new car she'd never gone so far she was squeaky clean (squeaky clean)

Well little miss perfection Looks so candy apple sweet But underneath's a woman Who knows just what you need now she's my.

Oh my angel girl Let's find a place where we can hide And I whisper all the things that you don't dare to sav Well let's break away. (Repeat chorus)

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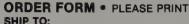
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#### SHE TALKS TO ANGELS

As recorded by the Black Crowes

RICHARD ROBINSON CHRISTOPHER ROBINSON

She never mentions the word addiction In certain company Yea she'll tell you she's an orphan After you meet her family.

She keeps a lock of hair in her pocket She wears a cross around her neck Yes the hair is from a little boy And the cross from someone she has not met.

Yea she says she talks to angels She says they call her out by her name Yea she talks to angels

Said they call her out by her name.

She didn't know no lovers None that I've ever seen And to her that means nothing But to me it means everything.

Yea she says she talks to angels

She says they call her out by her name

Yea she talks to angels Said they call her out by her name.

She paints her eyes as black as night now

She pulls those shades down tight She gives a smile when the pain comes

The pain gonna make it alright. (Repeat chorus)

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# WE ARE FINDING WHO WE ARE

As recorded by King's X

DOUGLAS T. PINNICK TY R. TABOR JERRY GASKILL

We are finding who we are Forever is a mountain we've set to \_ climb

Tears are a part of what is yet to leave behind

Strength in numbers all you need is two

Everyone's a winner yet still so many lose

The volume of emotion equpting in our souls

A quiet revelation quickly takes hold Patience is a virtue but she won't always want

Dissension is the tension it's what we've learned to hate

It was late September I remember well memories of living The old man told the tale of rising and falling of cruelty and kind
The thing the old man told me truly blew my mind

We are finding who we are 'Cause we can see forever I know it's been said so many times before

I once was blind but now I see And sometimes if that makes no sense But I believe yeah.

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# Yamaha awards prizes in Hit Parader Magazine Sweepstakes.

BUENA PARK, CA—The Professional Audio Division of Yamaha Corporation awarded prizes in the Hit Parader "Our Grand Prize Will Take You a Lot Further Than a Trip to Hawaii" sweepstakes. Sweepstakes prizes ranged from a complete Yamaha professional sound-reinforcement system to subscriptions to Hit Parader magazine.

The Grand Prize winner, John R. Daniels of Ashville, North Carolina entered the sweepstakes at Musician's

Workshop. John won a new Yamaha sound-reinforcement system including an MC1602 mixing console; two S115HII loudspeakers; two SM112HII stage-monitors;



From left to right: Paul Gazarian of Yamaha, Frank Dosier of Musician's Workshop, John Daniels, Grand Prize Winner, and John Strand of Yamaha

two Q2031A graphicequalizers; one P2350 power amp; and one P2700 power amp. Sean Moser, the salesperson who helped John enter, will also receive a pair of Yamaha NS40M monitor speakers.

Other prize winners include Elizabeth Ann Bowker of Metarie, Louisiana (2nd prize); Lou Geanoulis of El Cajon, California (3rd prize); and Peter Stauffer of Gordenville, Pennsyl-

vania (4th prize). Yamaha and Hit Parader magazine extend congratulations to the winners and thanks to the Yamaha dealers and salespeople who helped the entrants.





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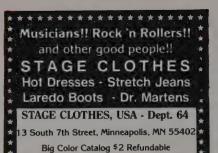






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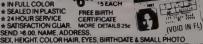
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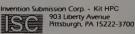
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#### ONE NIGHT STAND

As recorded by Rhino Bucket GREG FIELDS GEORG DOLIVO

Don't need no sympathy Don't need no charity Don't need no helpin' hand All I need is a rock n' roll band.

Didn't light your fire baby Didn't tell you lies Didn't say I wanted you But you never said goodbye.

One more One night stand One more One night stand.

Don't see your point of view Don't see much point in you Don't like the games you play All I want to do is get away.

Didn't light your fire baby Didn't tell you lies Didn't say I wanted you But you never said goodbye.

I didn't light your fire
I didn't tell you to stay
I didn't say I wanted you
So stay the hell away
Don't need sympathy

Don't need charity Just one more One night stand.

One more just give me one more One night stand yeah One more I just want one more One night stand.

Don't need sympathy
One night stand
Don't need charity
One night stand
Just give me one more
One night stand.

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#### STRANDED

As recorded by Tangier

DOUG GORDON

Been about a year now little baby Since you left me on my own I'm trying to find a way now to forget you As I walk the streets alone.

I hear the wind and it calls your name It tells me now that things won't be the same Maybe I'm caught around the past.

Stranded
Without your love
Stranded
From the Lord above
All I'm searchin' for
Just a little more
Of your precious love.

Was it hard to tell me that it's over Now I know that I done wrong Winter comes around here so quickly I've been waitin' here so long. If I know then I would've took the

I should've known better but the words were hard to find Maybe I'm caught around the past.

And I will be right here for you
And I thought you felt that way too
If only I could turn back the time
I'd give you all my heart could give
'Cause I can't seem to get you off
my mind.

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# **INSTRUMENTALLY SPEAKING**

by Michael Shore

ot a couple of new additions to Yamaha's electric guitar and bass lines to tell you about this month: four new "hard rock" additions to the Pacifica series of guitars: and four new members of the Attitude bass series. In case you didn't know, Yamaha's guitars and basses are as well-made, durable, and playable as their renowned drums, their state-of-the-art DX7 digital synths, or their top-of-the-line audio gear. Yamahas are played by plenty of pros whose records you probably own, and in fact no less a singular stylist than Carlos Santana was among the very first to make a Yamaha double-cutaway solid-body his signature instrument some 15 years ago.

Yamaha's Pacifica 1221M Hard Rock Guitar



Yamaha says its four new Pacifica guitars offer a "more aggressive and contemporary" approach to the series, which basically consists of Strat-style instruments with sleek double-cutaway bodies and three pickups. All of the new models — the Pacifica 1221, 1221M, 1221 MS, and 1230 - feature 14-degree pitched headstocks to help improve sustain and intonation; 24-fret compound-radius fingerboards of maple or rosewood, which are both fast and comfortable: and Yamaha's "Total Access" neck joint system, which allows unsurpassed freedom from neck movement and full access to all frets. The necks are extra-strong and stable due to the exclusive dual-graphite rods embedded in them, and they're extremely thin. making them even faster and more playable - one of the specific ways in which Yamaha has made these Pacificas more "aggres-

Another way Yamaha has made these axes tougher is through the heart of their sound-making machinery — the pickups. The new Pacificas have custom-wound pickups made for Yamaha by one of the most respected names in the custom-pickup field DiMarzio. And on all models they're activated by a four-pole, five-position blade selector that provides totally noiseless operation in any position. The Pacifica 1221, 122M and 1221MS models all feature two DiMarzio humbuckers, one at the neck and one at the bridge, with a single-coil pickup in between. The 1230 stands out from the rest because its three pickups are all specially designed DiMarzio Q-100's, which accurately reproduce the classic, fat-with-a-nastyedge sound of Gibson's single-coil humbucking "Soapbar" pickup . . . but minus the noise. Nice. Finally, all of the new Pacificas sport Yamahas RM Pro II locking vibrato with height-adjustable locking nut, standard.

The new basses include the Attitude Custom and Deluxe, and the Attitude Standard and Standard 5-string. For the Custom and Deluxe models, the main attraction seems to be their remarkable approaches to getting an unusually wide range of sounds from an electric bass guitar. The Custom features the "Total Access" neck joint system, and an amazing pickup array that includes a DiMarzio P-bass style middle pickup, a DiMarzio "Woofer" neck pickup hidden beneath the pickguard, and a Yamaha 4-way piezo bridge pickup. This versatile array is activated and controlled via a 3-position mini-

toggle, plus a pair of concentric volume and tone knobs. The Attitude Deluxe also has the "Total Access" neck joint, and features a Yamaha "Six Pack" bass pickup, which uses six separate coils that can be manipulated in a wide variety of configurations, for an interesting range of sounds. Like the Pacifica guitars, it has a four-pole, five-position pickup-selector that configures the six coils in five combinations, all of them noise-free. Finally, the Attitude Standard and Standard 5-string basses have traditional split-single-coil middle and single-coil bridge pickups.

For more info on Yamaha's Pacifica guitars and Attitude basses, write Yamaha Corp. Of America, P.O. Box 6600, Buena Park, CA 90622-6600.

The Attitude Custom Bass Guitar



eisel Music, distributors of the great-looking and sounding yet sensibly priced Bass Collection bass guitars, has answered popular demand with new 6-string counterparts, introduced under the name — surprise, surprise — the Guitar Collection. Like the basses, they're beautiful to look at, very playable, and sound great, with distinctively contoured bodies, rosewood fingerboards, black hardware, and two pickups — a slanted single-coil at the neck, and a humbucker at the bridge. Two models available: the G-3S with stop tailpiece, at \$495; and the G-3FT with Floyd Rose-type tremolo bridge, at \$649. For more info write Meisel Music, P.O. Box 90, Springfield, NJ 07081-0090.





hure Brothers, one of the world's most respected names in microphones, has introduced a new line, the VP series, debuting with the VP88. It's a single-point stereo condenser mic with two independent mic elements to produce a classic Mid-Side Stereo signal; great for use as a self-contained stereo miking system in professional stereo applications, such as sampling, DAT recording and of course onstage instrument miking. It's unique in its combination of versatility and range with simplicity of operation. The VP88 lists for \$995, which includes battery, carrying bag, foam windscreen, swivel adaptor, and Y-splitter cable to convert its 5-pin output to two standard XLR-type connectors. For more info write Shure Bros. Inc., Customer Services Dept., 222 Hartrey Ave., Evanston, IL 60202-3696.

IT Strings' new Dark Royals for acoustic guitars have a unique dark look but also an equally unique bright sound, thanks to an electric-fusion manufacturing technique that bonds the core to the bronze cover — a process that also offers great feel and longer life. Available in extra-light, pro-light, light, medium and 12-string sets.

Meanwhile SIT's new 5-string bass set nickel roundwound strings are "Power Wound" in the most popular 5-string gauges: 045-065-080-100-125. For more info on both sets write SIT Strings Co., 964 Kenmore Blvd., Akron, OH 44314.





lectro-Voice's new BK-42 mixer series comes in 8-, 12-, 16-and 24-channel configurations, using many of the same electronic components typically found in more expensive mixers, such as the high-speed TL072 OP-AMP. New features include a humbucking ground design and active servo-balanced outputs, eliminating hum and noise even in the most hostile environments. There are also 3-band EQ's with sweepable parametric midrange, and they're easily convertible for either table or rack-mount operation. For more info write Electro-Voice, 600 Cecil St., Buchanan, MI 49107.

# **VIDEO VIEW**

by Anne Leighton

esla's Five Man Video Band is major news for Video View, because it's this Sacramento band's first home video. Tesla recorded their video when they taped their Five Man Acoustical Jam LP at Philadelphia's Trocadero club. Although Tesla covers the Beatles' We Can Work It Out, they take a bigger cue from that Four Man Influential Band's song Act Naturally for oncamera performance. Tesla guitarist Tommy Skeoch loves being in front of the lens. But he says when you're video taping a show in front of a live crowd, it's important to relate to the audience more than to the cameras. "The whole thing about playing in front of people is the energy and vibe you're getting from them. You see the cameras there. A camera might come by me with a close sweep and I'll smile at it with a 'Hi Mom' type of look. But it's like doing a show. You get vibes off the people and deal on that level with a live video. We like making music. That's what it's about. Video is part of it: it's just something you do. I'd rather get in the studio and make the music and go out and play live. That's really what it's all about." (80 min./19.98/Geffen).

Bruce Dickinson has **Dive! Dive! Live!**, which is the home video of his **Tattooed Millionaire** tour last summer. Recorded live at the Country Club in Los Angeles, this is a pedal-to-the-metal concert performance. *Video View* enjoyed Bruce's performances on *All The Young Dudes, Tattooed Millionaire* and *Bring Your Daughter To the Slaughter*. But our favorite part of the show was Janick Gers' guitar solo — quite different, to say the least! He's a great performer and an even better musician . . . a 'master baiter', turning audiences on to rock and roll guitar. (80 min./19.98/Sony Music Video).

Winger: In The Heart Of The Young, Part Two is their third home video, featuring an exclusive live performance of that ol' Christmas fave Silent Night, plus videos for Easy Come Easy Go and You Are The Saint as well as conversations with the band. (30 min./16.98/A\*VISION ENTERTAINMENT). HARD 'N' HEAVY 12 has Billy Idol, Dark Angel, Judas Priest, Heavens Edge, Motorhead, Sepultura, Lizzy Borden, Jane's Addiction, David Lee Roth and an L.A. Guns' contest. (120 min./19.95/MCA). The Doors Live In Europe has never-before-seen-footage of this legendary band's 1968 tour

Tesla: Their new home video gives a taste of the magic they produce on the concert stage.

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with songs, When The Music's Over, Light My Fire, Back Door Man and more. Original Doors Ray Manzarek and John Densmore co-directed this piece. And the band's European tourmates — Jefferson Airplane's Grace Slick and Paul Kantner host the video. (58 min./19.98/A\*VISION ENTERTAINMENT).

Rock and roll legends are the subject of several home videos this month. Les Paul And Friends features Les, the man who practically invented the electric guitar, along with several of his devotees - Eddie Van Halen, Steve Miller and Dave Gilmour (60 min./19.98/A\*VISION ENTERTAINMENT). Legends Of Rock features Little Richard, B.B. King, Jerry Lee Lewis, Bo Diddley and others at a 1988 taping in Rome (60 min./19.98/ A\*VISION ENTERTAINMENT). A\*VISION has several home videos now available of great rock and rollers - Roy Orbison, Aretha Franklin, James Brown, Fats Domino and more. CBS/FOX has Jerry Lee Lewis Live In London (65 min./19.98).

Cool comedies this month include Taking Care Of Business starring James Belushi as a convict who escapes to see the World Series (108 min./92.95/Hollywood Pictures). There's Sibling Rivalry with Ed O'Neill and Kristie Alley (88 min./no sugg. retail/Nelson Entertainment), The Graduate, about an older woman who goes out with a younger man (106 min./14.98/Nelson Entertainment) and Mel Brooks' The Producers (90 min./14.98/ Nelson). Virgin High is like Animal House in a Catholic girls school. (91 min./79.95/RCA/ Columbia). Look out for Wendy O. Williams in Pucker Up And Bark Like A Dog (94 min./79.95/Fries) and Michael Hutchence and John Hurt in Frankenstein Unbound. which is about the legendary monster returning in the year 2031 (86 min./89.98/ Twentieth Century Fox). There's a rock and roll musical, Running Out Of Luck, written by and starring Mick Jagger as a superstar isolated from the real world by his entourage of beautiful people. Also in it are Jerry Hall, Rae Dawn Chong and Dennis Hopper (88 min./19.98/CSB/FOX).

MGM/UA has truly awesome titles for 19.98; Rocky (119 min.), Rain Man (134 min.) and Raging Bull with Robert DeNiro (131 min.). Several of Bette Davis' movies are also available. Shotgun Messiah guitarist, Harry Cody, told Video View that Bette could teach all the women-in-rock how to be a great bitch. But the price for her movies ain't a bitch - it's 19.98. Included are Satan Met A Lady (75 min.), The Man Who Came To Dinner (113 min.), The Petrified Forest with Humphrey Bogart (84 min.), Marked Woman (97 min.), a drugabuse story called Dangerous (101 min.) and The Bride Came C.O.D. with James Cagney (92 min.).

Other MGM/UA classics at \$19.98 include Joan Crawford in Mildred Pierce (117 min.), Coming Home with Jon Voight and Jane Fonda (130 min.), Midnight Cowboy with Dustin Hoffman and Jon Voight (113 min.) and some great George Gershwin music in An American In Paris (114 min.). There's also cool street fighting sequences and top-notch Leonard Bernstein music in West Side Story (153 min.). Higher priced MGM/UA movies include Women In Love directed by Tommy moviemaker Ken Russell (129 min./29.98), a silent flick called Don Juan starring John Barrymore (156 min./ 29.98) and the first comedic stuntman. Buster Keaton in The Cameraman (69 min./ 29.98). And look for these five star movies - Ben Hur with Charlton Heston (211 min./ 29.98), Casablanca with Humphrey Bogart (103 min./29.98 for the black and white/ 79.98 colorized version) and Gone With The Wind (233 min./89.98).

Sports videos this month include a tribute to baseball great Jackie Robinson (70 min./ 14.98/MPI Home Video), boxer Joe Louis in For All Time (89 min./29.98/MPI). Available on the box of Wheaties is Michael Jordan's Playground (45 min./19.98/CBS/FOX). Yum!

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